Fordyce Pier is a Professor of Music at the University of Alberta, where he teaches trumpet and conducts the Symphonic Wind Ensemble. Since coming to Edmonton in 1973, Dr. Pier has performed frequently as a soloist, recitalist and with the Edmonton Symphony Orchestra.

Janet Scott-Hoyt holds Bachelor and Master of Music degrees from the University of Alberta. She performs often as recitalist and soloist, and was for many years on the staff of the Banff School of Music where she performed with many of the leading musicians of our day.

Alison Pier is entering Ross Sheppard High School next year. She has played the 'cello for 11 years, studying with Victoria Clarke in the Suzuki Talent Education Program, and Claude Kenneson. She is a member of the Edmonton Youth Orchestra.

The performers and the Geoffrey Dimmer Memorial Fund wish to thank the University of Alberta Department of Music for its assistance, and Mr Bruce Hettinger for donating his piano tuning services.

The
GEOFFREY DIMMER MEMORIAL FUND
BENEFIT CONCERT

FORDYCE PIER, trumpet
JANET SCOTT-HOYT, piano
and guest,
ALISON PIER, violoncello

Thursday
July 12, 1990
8:00 pm

The Provincial Museum of Alberta
12845 102 Avenue, Edmonton

Donations accepted at the door

Geoffrey Dimmer was a talented young musician who aspired to become a composer. He passed away last year at a tragically young age. In his memory a Memorial Fund has been set up, the proceeds of which will go to scholarships for composition students.

PROGRAM

Trumpet Concerto in E-Flat Major . **F. J. Haydn** (1732-1809)
- Allegro
- Andante
- Rondo

Fünf kleine Stücke . . . . . **Albert Reiter** (1905-1970)
- Ruhig
- Rasch
- Etwas bewegt
- Sehr langsam
- Lebhaft

Invocation . . . . . **Robert Starer** (b.1924)

Fordyce Pier, trumpet; Janet Scott-Hoyt, piano

INTERMISSION

Après un Rêve . . . . . **Gabriel Fauré** (1845-1924)

Tarantella . . . . . **W.H. Squire** (1871-1963)

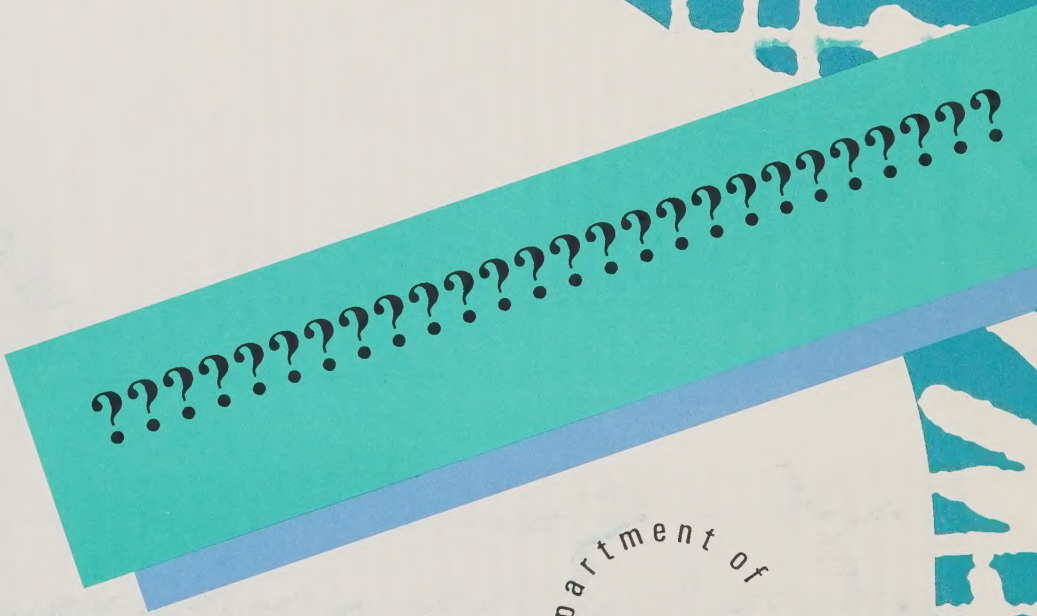
Alison Pier, violoncello; Janet Scott-Hoyt, piano

Sonata for Trumpet and Piano . **Oskar Morawetz** (b.1917)
- Allegro moderato
- Adagio
- Allegro moderato

Facilita - Air and Variations . **John Hartmann**

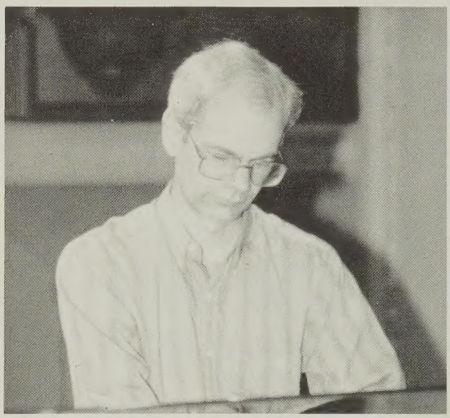
Fordyce Pier, trumpet; Janet Scott-Hoyt, piano

Department of Music
University of Alberta



department of
Music

The Department of Music, 3-82 Fine Arts Building, University of Alberta, Edmonton, T6G 2C9 (403)492-3263.



Message from the Chair:

I am pleased to introduce the first of what we hope will be regular newsletters to friends of the Department of Music. We trust that you will find it interesting and informative. You will note that we need help in finding a name. We look forward to getting your ideas.

The past twelve months have brought a number of significant changes to the Department. Ernesto Lejano and Claude Kenneson, two veteran members of the Department, have retired, and Catherine Nolan has returned to Ontario after two years of teaching theory for us. We wish them well. We are now looking forward to welcoming Stéphane Lemelin to our piano faculty and are making plans to hire a musicologist for July 1991.

We had a busy season in 1989-90, with an abundance of concerts, an excellent lecture series, and a number of distinguished guest artists and lecturers. The coming academic year promises to be just as exciting and we hope that many of you will be able to join us. We would also be happy to receive comments and suggestions.

Dr Wesley Berg

Faculty Activities:

In June, **Leonard Ratzlaff** participated in Canada Council meetings in Ottawa as a jury member. In July, he was a member of the Institute chorus at the *Robert Shaw Institute of Music* in Souillac, France. In August Dr Ratzlaff attended the *International Federation of Choral Music* conference in Stockholm and Helsinki. . . In May, **Alexandra Munn** and **Christopher Lewis** made presentations to the Canadian University Music Society in Victoria. . . **Robert de Frece** was the keynote speaker at the National Conference for Children in Ottawa in March. . . **Wesley Berg** presented a paper to the Sonneck Society Conference in Toronto in April. . . **Harold Wiens** is completing a recording of Canadian vocal works with producer **Garth Hobden**. . . **William Street** and **Dennis Prime** performed Violet Archer's *Moods, for Clarinet and Alto Saxophone,* at the Saxophonies conference in Angers, France in April. William Street instructed at **Musi-Camrose** for a week in July. . . **Robert Klakowich** was in summer residence at Wolfson College, Oxford England. . . **Fordyce Pier** performed a benefit concert for the Geoff Dimmer Foundation at the Provincial Museum Theatre in July. . . In June, **Violet Archer** travelled to London, England to hear a performance of her work *Divertimento for Piano and Strings* by the Rosebery String Orchestra . . . This spring **Malcolm Forsyth** had many performances of his compositions with concerts in London, England, and Western Canada. Premieres included the performance of *Incantation*, at the Eckhardt-Gramatté competition finals in Brandon, Manitoba, and the world premiere of *Five Songs from Atlantic Canada* performed by Maureen Forrester, Rosemary Landy and the Vancouver Symphony Orchestra which was broadcast on CBC Radio. . . **Brian Harris** spent a month travelling in Northern India, with stops in Seoul and Singapore. The trip also included a week of hiking in the Indian Himalayas. In mid-August Dr Harris led the Faculty of Extension's third annual tour to the opera and chamber music festivals in Santa Fe, New Mexico.

Steinway & Sons (9-foot) concert grand

Finally - it has arrived. On Wednesday, July 11, a small group of people gathered to see the new Hamburg Steinway uncrated on the Convocation Hall stage and placed in its new home. A humidified shelter had been built in order to protect the instrument from changing humidity levels especially during the dry winter season.

The Department had availed itself of the rare opportunity of a choice between five Steinway concert grands, which presented itself unexpectedly in December 1989. After a long and complicated process of elimination, an instrument was subsequently selected in Bern, Switzerland, where a dealer specializes in Steinway concert grands. The dealer agreed to store the instrument until the shelter could be built.

The Hamburg Steinway is without question considered the most accepted concert grand in concert halls around the world. That does not mean that every instrument is of the same quality or character. The individual craftsmanship, which counts for the most important production processes, gives every instrument its unique flair.

Differences in sound definition, colour and overtone spectrum are common and the selection process has to take into consideration the acoustic propensity of the hall in which the instrument is to function.

Since Convocation Hall has a rather long reverberation time, a maximum clarity and diction of the instrument was a deciding factor for the selection of this particular piano.

Someone once said: *"There are no bad pianos, only bad pianists."* It is true that a good musician can even make music on a not-so-good instrument but, obviously, there are limits. However, the inspiration which a wonderful, responsive instrument provides will make the concert of the good pianist that much better and might allow him even once in a while to transcend the "material world" altogether!

It will take about a year for this piano to arrive at its maximum beauty, since any piano of this type needs some time to *grow* through playing and subsequent adjustments in voicing and regulation. It is hoped that this new instrument which is unique for Edmonton will contribute much to such music making for a long time to come.

The Department of Music has scheduled a gala inauguration concert for the 9th of September, which will include a sampling of the many usages of the instrument in the form of solo piano, piano duet, accompaniment and chamber music.

(see Program Previews for concert details)

Distinguished Visitor - Bruno Nettl

Distinguished Visitor Dr Bruno Nettl will be a guest in the Department of Music from October 9 through to October 20, 1990. During his stay Dr Nettl will present lectures and seminars in the Department of Music as well as two public lectures. The first lecture titled "What the West has done to the World's Music" will take place on October 9 in Thrust Theatre, Fine Arts Building, at 8 pm. The second lecture titled 'The Study of Native American Music" is scheduled on October 16, Centennial Library Theatre, Sir Winston Churchill Square beginning at 8 pm. Other lectures titled "Reflections on Music Ethnography" and "An Ethnographic look at a School of Music" will take place October 11 and 18 respectively from 3:30-4:30 pm in Room 2-32, Fine Arts Building.

Bruno Nettl, Professor, completed the PhD in musicology, specializing in ethnomusicology, at Indiana University, with minors in anthropology and folklore. He moved to Illinois in 1964 and has mainly taught ethnomusicology, also serving several terms as chairman of the Musicology Division. Professor Nettl's main research interests are ethnomusicological theory and method, North American Indian music, and music of the Middle East, especially Iran. He has done field work with the Blackfoot people of Montana, as well as in Iran, Israel, and India. Professor Nettl has published several books, and a number of articles in musicological, ethnomusicological and anthropological journals. He has recently begun a term as chairman of the program committee for the 1990 joint meeting of the American Musicological Society, Society for Ethnomusicology and Society for Music Theory. In the past ten years Professor Nettl has turned his attention to the music of his own tradition and has shown that the ethnomusicologist has something important to say about Western music as well. He will explore this along with more traditional topics in his two weeks in the Department in what promises to be a stimulating and challenging series of lectures and seminars.

Student and Alumni Activities:

Geoff Whittall (BMus, UofA; MMus, Northwestern) has accepted a teaching position beginning September/90 at Grande Prairie College. . . Master of Music candidate **David Scott**, won a PROCAN Young Composers' Award in June for his work *Archipelago*. . . the **Madrigal Singers**, under the direction of Leonard Ratzlaff, performed at Podium 90, a conference of the Association of Canadian Choral Conductors in May. The Madrigal Singers were also selected as a finalist in the CBC's National Choral Competition.....The **Academy Strings,** under the direction of Norman Nelson, enjoyed a highly successful tour of Europe in May with five concerts in Nice, one in Belfort, three in Spain and one in London. . . Former student, trumpeter **Jens Lindeman** shared first prize in the Canadian Music Competitions (International Stepping Stone) . . . Universiade '83 Scholarships were awarded to Department of Music students: **Brenda Bodnar**, **Patricia Briskie**, **Susan Henze**, **Barbara McKinley**, and **Karen Noel-Bentley**. . . DMus candidate **Joachim Segger** was the recipient of the Alberta Heritage Scholarship Fund's *Ralph Steinhauer Award*. . . Saxophonist **Rosemarie Siever** will spend the next year studying at the Conservatory of Music in Bordeaux, France before returning to the U of A to complete her BMus degree. . . **Darlene Schubert** (MMus, 1990) travelled to Austria for a summer of vocal study. . . **Michael Redshaw** (DMus, UofA) has had an article accepted for publication in an upcoming issue of *Piano Quarterly*. The article is titled "Tempo Rubato and Performance Practice". . . MMus candidate **David Scott** was the recipient of the Violet Archer Graduate Scholarship in Music Composition for the second year. . . Beryl Barns Memorial Awards were presented to the following music students: **Jennifer Bustin, Anne Marie Hoover, Glen Segger, Pamela Grobben, Joachim Segger,** and **David Scott**. . . Vocalist **Carmen Deschenes-Vale** was the recipient of the Edmonton Opera Guild Scholarship.

PROGRAM PREVIEWS

Hamburg Steinway Inauguration Gala Concert: Sunday, September 9, 1990 at 8 pm in Convocation Hall. This concert will showcase the many facets of our new concert grand piano. Stéphane Lemelin will begin the program with a performance of Franz Schubert's *Sonata op. posth. in A Major.* Alexandra Munn will then accompany mezzo-soprano Kuniko Furuhata in a performance of *Seven Gypsy Songs op. 55* by Anton Dvorák. Following the intermission doctoral students Michael Redshaw and Joachim Segger will perform a piano duet by Maurice Ravel entitled *Ma mère L'Oye.* The final work on the program will be Felix Mendelssohn-Bartholdy's *Sextet for Piano, Violin, 2 Violas, Violoncello and Double Bass, op. 110 in D Major,* with pianist Helmut Brauss, Norman Nelson, Nicholas Pulos, John Thompson, John Kadz, and Sheila Garret. This concert is presented free of charge. Donations towards the care of the piano will be gratefully accepted and tax receipts are available for donations over $10.

Japanese Traditional Music and Dance from Hokkaido: Thursday, September 13, 1990 from 2 to 3:20 pm in Thrust Theatre, Fine Arts Building. Featuring a short concert and discussion period with koto, shamisen, and bamboo flute performers as well as a performance of a traditional Japanese Sword Dance accompanied by the recitation of ancient Chinese poetry by a group of 21 dancers. Free admission.

*** ENCOUNTERS I:** Saturday, September 29, 1990 at 8 pm in Convocation Hall. This is the first in a series of four eclectic programs featuring performances by faculty and guests of the Department of Music. This first program will feature *Capriccio for Brass Quintet* by Leonard Salzedo, Brahms' *Liebeslieder Waltzes*, *The Dong with a luminous nose* by Malcolm Forsyth, and Schumann's *Carnaval, op. 9.* Performers include: Debra Ollikkala, Kuniko Furuhata, Lary Benson, Leonard Ratzlaff, Marnie Giesbrecht, Joachim Segger, Fordyce Pier, Dawn Hage, Kay McCallister, John McPherson, Scott Whetham, Harold Wiens, Michael Bowie, Janet Scott-Hoyt, and Helmut Brauss. Admission: $5 for Adults, $3 for Students and Seniors.

Faculty Recital Series - William H Street, saxophonist: Friday, October 12, 1990 at 8 pm in Convocation Hall. Dr Street will be joined by Alexandra Munn, pianist and Shelley Younge, flutist in a program that will include works by Paul Hindemith, Charles Köechlin, Pierre-Phillipe Bauzin, Edison Denisov, and Roger Boutry. Free admission.

*** ENCOUNTERS II:** Saturday, October 27, 1990 at 8 pm in Convocation Hall. This program will feature *Ballades* by Carl Loewe, André Jolivet's *Chant de Linos*, Healey Willan's *Introduction, Passacaglia and Fugue in Eb minor, B.149,* John Weinzweig's *15 Harp Pieces*, and Mozart's *Quintet in E flat K407, for horn and strings*. Performers include: Alan Ord, Grant Hurst, Shelley Younge, Nora Bumanis, Norman Nelson, Michael Bowie, Tanya Prochazka, Marnie Giesbrecht, Kay McCallister, and Andrew Bacon. Admission: $5 for Adults, $3 for Students and Seniors.

*** Nicholas Arthur Kilburn Memorial Concert - Joseph Swensen, violinist:** Friday, November 2, 1990, at 8 pm in Convocation Hall. Joseph Swensen's remarkable musical gifts place him in high demand as soloist with distinguished conductors and leading orchestras of his native USA, and Europe and the Far East. An eminent recitalist, he regularly appears in the world's major concert halls, often in duo programs with pianist Jeffrey Kahane. Concert program: to be announced. The admission fee is $1 per person and tickets will be available beginning October 9, 1990.

September 1990

Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1
2	3 Labor Day	4	5	6 First day of classes-Term I, Winter Session	7	8
9 8:00pm Inauguration of Hamburg Steinway Grand Piano - featuring a variety of performers- Convocation Hall	10	11	12	13 2:00pm Traditional Japanese Music from Hokkaido. Performance & discussion-Thrust Theatre, Fine Arts	14	15
16	17	18	19	20 Rosh Hashanah	21	22
23	24	25	26	27	28	29 8:00pm • Concert - Encounters I. An eclectic program featuring a variety of performers- Convocation Hall -- Yom Kippur
30						

All events are subject to change without notice. Please call to confirm.

October 1990

Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1	2	3	4	5	6
7	8 Thanksgiving Day	9 8:00pm "What the West has done to the World's Music" with lecturer: Dr Bruno Nettl: Thrust Theatre-Fine Arts	10	11 3:30pm "Reflections on Musical Ethnography" with lecturer Dr Bruno Nettl, Room 2-32 Fine Arts Bldg.	12 8:00pm Faculty Recital-William H Street, saxophonist. Convocation Hall	13
		Visiting Lecturer-Bruno Nettl, Ethnomusicologist				
14	15	16 8:00pm "The Study of Native American Music" with lecturer Dr Bruno Nettl-Centennial Public Library Theatre	17	18 3:30pm "An Ethnographic Look at a School of Music" with lecturer Dr Bruno Nettl, Rm 2-32 Fine Arts Bldg.	19	20
	Visiting Lecturer-Bruno Nettl, Ethnomusicologist					
21	22	23	24	25	26	27 8:00pm * Concert - Encounters II. An eclectic program featuring a variety of performers-Convocation Hall
28	29	30	31 Halloween			

All events are subject to change without notice. Please call to confirm.

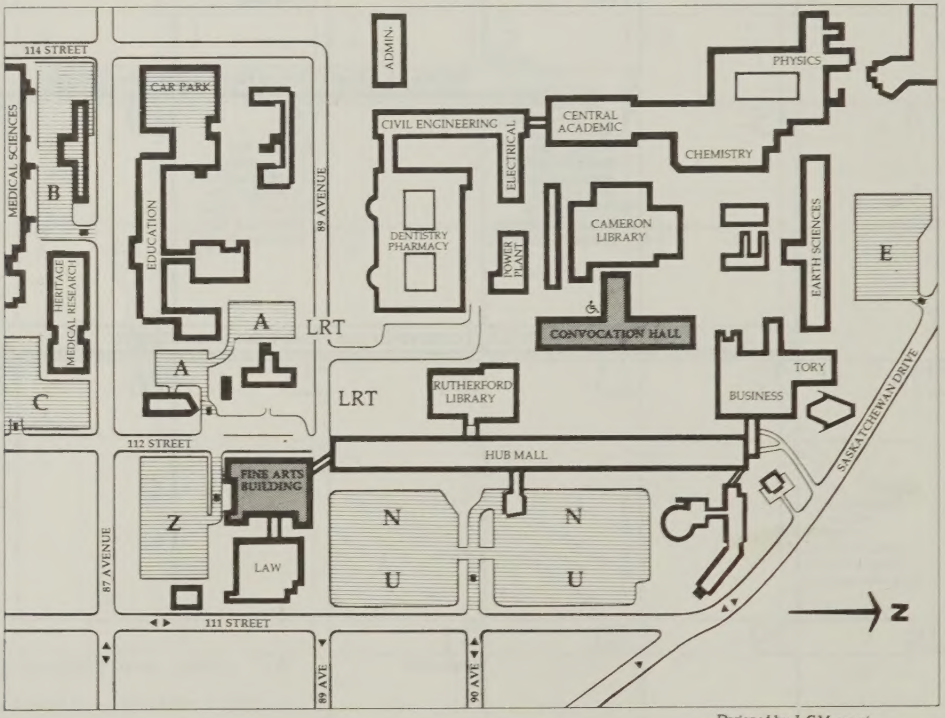
GENERAL CONCERT INFORMATION:

Unless otherwise noted, all events will take place in Convocation Hall, Arts Building on the University of Alberta Campus. Wheelchair access is from the south-west side loading door of the Arts Building.

Although many of our events are admission-free presentations, an admission charge is in place for some concerts as indicated by an asterisk (*) on the calendar of events. The admission charge is $5 for adults and $3 for students and seniors unless otherwise noted. Advance tickets are available from the Department of Music General Office, 3-82 Fine Arts Building, University of Alberta, 492-3263 during office hours *(8:30 to noon and 1:00 to 4:30 pm.)* Tickets are also usually available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

Please note: All concerts and events are subject to change without advance notice. Please call 492-3263 during office hours to confirm concerts, or call after hours when a recorded message will inform you of any changes made in our schedule. A current listing of our student recitals and any other public events not listed on this schedule will be included on the recording.

Campus Map



Designed by L.C Mwenesi
M.V.A. Department of Art and Design

-CONVOCATION HALL/ARTS BUILDING
-FINE ARTS BUILDING

-PARKING AREAS

LRT -LRT CONSTRUCTION

Student Scholarships and Awards:

In 1987, the Department of Music was the fortunate recipient of a major endowed award and two major endowed scholarships now known as the Beryl Barns Memorial Awards, the Violet Archer Undergraduate and Graduate Scholarships in Composition, and the Harry Farmer Graduate Scholarship in Music Theory.

Beryl Barns lived a quiet life in Riverdale teaching her piano students, playing the organ at Sunday services, and developing her talent as an artist. Her foresight in leaving a bequest to the Department of Music has already helped several exceptionally talented performers and composers to develop their skills further. Far-sighted University of Alberta endowment policies guarantee that the Beryl Barns Memorial Awards will be a lasting legacy. If you would like to get to know Beryl a little better, visit our Music Resources Centre, room 2-7, Fine Arts, where her photograph, an excerpt from her biography, and two of her paintings may be found.

Internationally-known composer and Professor Emerita Violet Archer needs no introduction. She maintains a full schedule since her retirement from the Department of Music in 1978, completing commissions, accepting awards, and attending premieres of her works around the world. In 1987, Dr Archer created an endowment to reward gifted young composers. There have been two Archer scholars to date; Sean Ferguson (BMus, Theory and Composition, 1989), and David Scott, who is presently working on an MMus in composition. David has had the good fortune of studying with Dr Archer this past year.

(Our next newsletter will contain descriptions of The Harry Farmer Graduate Scholarships in Music Theory and The John Newman Scholarship for the Performance of Contemporary Music [established in 1988].)

Name This Publication

After much discussion and tossing-about of suggestions we decided to ask you for some assistance in the naming of this new publication. Not that there was any shortage of suggestions -- there was just a shortage of names which did not cause people to

a) burst into laughter, or,

b) run to the dictionary to figure out what the name meant.

So we need your help. Please fill out the form with your suggestion(s) for a name for our newsletter and return it to the Department of Music before October 1st. A panel of experts will choose a name from the thousands of suggestions we expect to receive. The new name will appear for the first time on the cover of the November/December issue. The individual who provides the winning suggestion will be recognized in that same issue and a special mystery prize will be awarded. Good luck! And thank you!

Suggestions:

1. _____

2. _____

Name: _____

Address: _____

City: _____

Prov. _____ P.C. _____

Telephone: _____

Stéphane Lemelin

Traditional Japanese Music

On September 13, from 2 to 3:30 pm, visiting performers from Hokkaido, Japan will present a short performance and discussion period featuring traditional Japanese music. This interesting event will take place in the Thrust Theatre, Fine Arts Building. The performance will feature koto, shamisan and bamboo flute musicians and will be followed by a discussion period with a translator assisting as required. There will also be a performance of a Japanese Sword dance accompanied by the recitation of ancient Chinese poetry by a group of 21 dancers. The dancers and musicians are part of a 750-member mission from Hokkaido who are touring Edmonton celebrating the 10th anniversary of formal relations between our cities. This event is presented free of charge.

This as yet un-named newsletter is published bi-monthly by the University of Alberta, Department of Music, 3-82 Fine Arts Building, Edmonton, T6G 2C9 (403)492-3263. Editor-in-Chief: Wesley Berg, Managing Editor: Brenda Musselman.

New Staff Appointment

The Department of Music is pleased to announce that **Stéphane Lemelin** (DMus Yale) has accepted the position of Professor of Piano and Chamber Music.

Performing regularly throughout Canada, the United States and France, Stéphane Lemelin has appeared as a recitalist on four continents. Under the batons of Charles Dutoit, James de Preist, Franz-Paul Decker, and other world-class conductors, he has been acclaimed as a soloist with such orchestras as the Montreal Symphony, the Quebec Symphony, and the Orchestra of Radio-Television Luxembourg. As a chamber musician, he has played with such artists as Sidney Harth, Jaap Schroeder, David Shifrin, and Walter Trampler. Mr Lemelin's concerts have been broadcast on both the French and English networks of the CBC as well as by WQXR Radio in New York.

The winner of numerous national and international competitions, Mr Lemelin is a laureate of the CBC National Competition and the Chopin Young Pianists Competition (Buffalo). He was the first prize winner of the Canadian Music Competitions (International Stepping Stone) and of the Montreal Symphony Competition. In addition to being a winner at the prestigious Robert Casadesus International Competition in Cleveland, Mr Lemelin also received a special prize for the best performance of a Mozart concerto. Over the years, he has won many grants from the Canada Council, the Quebec and Austrian governments.

A native of Quebec, Mr Lemelin first studied piano at the Ecole Vincent d'Indy in Montreal and with Karl-Ulrich Schnabel in New York. After receiving Bachelors and Masters degrees with highest honours from the Peabody Conservatory of Music where he worked with Leon Fleisher, he studied in Vienna with such masters as Paul Badura-Skoda and Philippe Entremont. Upon his return to North America, Mr Lemelin received his doctorate from Yale University, where his teachers included Boris Berman and Claude Frank.

Nicholas Arthur

KILBURN

MEMORIAL CONCERT SERIES

1 9 9 0

This series of annual concerts was organized in memory of **Nicholas Arthur Kilburn** (1875 - 1931), a former member of the University of Alberta Board of Governors, by his sons Peter and the late Nicholas Weldon .

The 1990 Nicholas Arthur Kilburn Memorial concert will feature violinist **Joseph Swensen,** and pianist **Jeffrey Kahane** in a recital November 2, 1990 at 8 pm in Convocation Hall, Arts Building.

Joseph Swensen is rapidly becoming one of the most important musicians of his generation. Since his highly acclaimed New York debut in 1983, his orchestral engagements have included most major ensembles in Canada and the United States. In Europe he has performed with orchestras in England, Finland, Germany, Spain, Switzerland, Italy, Norway, Holland and Austria. Some of the noted conductors he has collaborated with are Rudolf Barshai, Paavo Berglund, Charles Dutoit, Mariss Jansons, Zdenek Macal, André Previn, Leonard Slatkin, Edo de Waart, Hugh Wolff, and David Zinman. Mr Swensen has also made two major tours of the Far East.

A highly visible recitalist, Joseph Swensen appears on many prestigious music series in the U.S. and Europe. A devoted performer of chamber music he has participated in many festivals and has performed with Isaac Stern on the latter's sixtieth birthday concert at Carnegie Hall.

Joseph Swensen is an exclusive BMG/RCA Red Seal recording artist and his debut record with the Royal Philharmonic conducted by André Previn was released in 1988. He has recorded the first two volumes of the complete Schubert works for violin and piano, with pianist Jeffrey Kahane.

Born into a musical family, he began studying piano at age three and violin at age five. He first attended the Juilliard School on a scholarship at age seven as a pianist. Three years later he entered Juilliard as a violinist and studied with the renowned pedagogue Dorothy DeLay for twelve years. His other teachers include Robert Mann and Felix Galimir *(violin)*, Christopher Sager and Thomas Schumacher *(piano)*, Vincent Persichetti and David Diamond *(composition)*, and Otto-Werner Mueller, Jorge Mester, Murray Sidlin and Lawrence Foster *(conducting)*. Isaac Stern has been an important mentor and a significant source of inspiration over the years.

(See Program Previews for concert details.)

Joseph Swensen

TRI BACH

ARTIST-IN-RESIDENCE

PAUL BADURA-SKODA

The Department of Music is pleased to announce that pianist and scholar **Paul Badura-Skoda** will appear as the first TriBACH Artist-in-Residence in January and October of 1991. The TriBACH Artist-in-Residence Program developed from an endowment created by the Bach Tercentenary Foundation to commemorate the successful Bach Tercentenary Festival held in Edmonton in 1985. *(Mr Badura-Skoda had been scheduled to appear during the festival but was prevented from doing so by an unfortunate accident.)* The TriBACH Artist-in-Residence program will present major performing artists on a regular basis and, in the spirit of the original Festival, will coincide with anniversaries of great composers whenever possible. As 1991 is a Mozart bicentennial, the focal point of Mr Badura-Skoda's presentations will be the music of Mozart.

Mr Badura-Skoda will present masterclasses, lectures, lecture-recitals and major recitals during his visits to Edmonton. In his first visit, January 28 through February 6, 1991, Mr Badura-Skoda will appear as soloist in three concerts with the Edmonton Symphony Orchestra. The second visit, scheduled for October 21 through 30, 1991, will include a solo piano recital and a lecture-demonstration on period keyboard instruments. Most of the presentations offered by Mr Badura-Skoda will be open to the public and many will be free of charge.

Watch this space next issue for details on the first TriBACH Artist-in-Residence Program visit by Paul Badura-Skoda.

Lecture Series

"A Social History of Jazz in Montreal from Ragtime to the 1970's"

With lecturer

John Gilmore, Montreal

(Author of "Swinging in Paradise, the Story of Jazz in Montreal" and "Who's Who of Jazz in Montreal - Ragtime to 1970").

Wednesday, September 12, 1990
beginning at 12:00 pm

Room 1-23 Fine Arts Building

University of Alberta

Free admission

Information: Department of Music, 492-3263.

Department of Music
University of Alberta

Lecture Series

Fall, 1990

Tuesday, September 18
3:30 pm
Rm 1-29 Fine Arts Bldg.

Christopher Lewis (University of Alberta)
(assisted by Harold Wiens and Alfred Fisher)
"Thin Partitions: Remembrance and Reflection in Alfred Fisher's *Zakhor*"

Thursday, September 27
3:30 pm
Rm 3-46 Fine Arts Bldg.

Visiting Lecturer - William Kinderman
(University of Victoria)
"Beethoven's Last Piano Sonata, op. 111"

Thursday, October 4
3:30 pm
Rm 2-32 Fine Arts Bldg.

Alfred Fisher (University of Alberta)
"Mind and Spirit: Intellectual History and Creative Content"

Thursday, October 11
3:30 pm
Rm 2-32 Fine Arts Bldg.

Distinguished Visitor - Bruno Nettl
(University of Illinois)
"Reflections on Musical Ethnography"

Thursday, October 18
3:30 pm
Rm 2-32 Fine Arts Bldg.

Distinguished Visitor - Bruno Nettl
(University of Illinois)
"An Ethnographic Look at a School of Music"

Tuesday, November 6
3:30 pm
Rm 2-32 Fine Arts Bldg.

SEM/SMT Preview:

Regula Qureshi (University of Alberta)
"The *Qawwali* and the Puzzle of Time in Indian-Muslim Music"

Christopher Lewis (University of Alberta)
"The Mind's Chronology: Narrative Times and Harmonic Disruption in Post-Romantic Music"

Thursday, November 22
3:30 pm
Rm 2-32 Fine Arts Bldg.

Canada Music Week Lecture:

Violet Archer (Professor Emeritus, University of Alberta)
"Folk Song as Creative Stimulus: *Evocations* for Two Pianos and Orchestra"

Lectures take place in the Fine Arts Building and are presented free of charge by the University of Alberta, Department of Music. For further information please contact the Department of Music, 3-82 Fine Arts Building, 492-3263.

Lecture Series

"Thin Partitions: Remembrance and Reflection in Alfred Fisher's Zakhor: Remember"

With Lecturer:

Christopher Lewis

(University of Alberta)

Assisted by:
Harold Wiens and Alfred Fisher

Tuesday, at 3:30 pm

September 18, 1990

Room 1-29 Fine Arts Building

University of Alberta

Free admission

Department of Music
University of Alberta

Lecture Series

"Beethoven's Last Piano Sonata, op. 111"

With Visiting Lecturer:

William Kinderman

(University of Victoria)

Thursday at 3:30 pm

September 27, 1990

Room 3-46 Fine Arts Building

University of Alberta

Free Admission

Department of Music
University of Alberta

Department of Music
University of Alberta

In Recital

STUDENT ORGAN RECITAL

Wednesday, October 10, 1990 at 12:10 pm

Schübler Chorales — Johann Sebastian Bach (1685-1750)
Wachet auf, ruft unds die Stimme, BWV 645
Wo soll ich fliehen hin, BWV 646
Wer nur den lieben Gott lässt walten, BWV 647
Meine Seele erhebt den Herren, BWV 648
Ach bleib bei uns, Herr Jesu Christ, BWV 649

Richard Van der Woude

Variations on "Mein junges Leben hat ein End" — Jan Pieter Sweelinck (1562-1621)

Tammy-Jo Mortensen

Nun komm, der Heiden Heiland, BWV 599 — Johann Sebastian Bach

Adrienne Sitko

Herzlich tut mich verlangen, Op. 122, No. 10 — Johannes Brahms (1833-1897)

Laura Ehrman

Prelude and Fugue in G Minor — Johannes Brahms

Glen Segger

Performers are students from the class of Dr Marnie Giesbrecht.

Convocation Hall, Old Arts Building

WILLIAM H STREET, saxophonist

ALEXANDRA MUNN, pianist

SHELLEY YOUNGE, flutist

Friday, October 12, 1990

8:00 pm

Convocation Hall
Arts Building

Faculty Recital

Department of Music
University of Alberta

PROGRAM

Sonata (1939) — Paul Hindemith (1895-1963)

Ruhig bewegt
Lebhaft
Sehr langsam
Lebhaft

The Posthorn (Dialogue)

Horn Player:

Is not the sounding of a horn to our busy souls
(even as the scent of blossoms wilted long ago,
or the discolored folds of musty tapestry,
or crumbling leaves of ancient yellowed tomes)
like a sonorous visit from those ages
which counted speed by straining horses' gallop,
and not by lightning prisoned up in cables;
and when to live and learn they ranged the countryside,
not just the closely printed pages?
The cornucopia's gift calls forth in us
a pallid yearning, melancholy longing.

Pianist:

The old is good not just because it's past,
nor is the new supreme because we live with it,
and never yet a man felt greater joy
than he could bear or truly comprehend.
Your task it is, amid confusion, rush and noise
to grasp the lasting, calm, and meaningful,
and finding it anew, to hold and treasure it.

Épitaphe de Jean Harlow, Op. 164 (1937) — Charles Köechlin (1867-1950)

Romance pour flûte, saxophone et piano

Epiphanie: "Quand un souffle furtif glisse en ses cheveux blonds Une cendre ineffable inonde son épaule..."

Sonate, Op. 15 (1959) — Pierre-Philippe Bauzin (b. 1933)

Allegro moderato
Vif et Léger
Adage
Allegro vivo

INTERMISSION

Sonata (1970) — Edison Vasilievitch Denisov (b.1929)

Allegro
Lento
Allegro moderato

Divertimento (1964) — Roger Boutry (b.1932)

Allegro non troppo
Andante
Presto

Tonight's performance is being recorded by the Canadian Broadcasting Corporation for future broadcast on the program Alberta in Concert, heard locally Sunday evenings at 8 pm on CBC:FM 90.9.

William H Street, saxophonist, holds advanced degrees from Northwestern University, the Conservatoire National de Bordeaux (France) and the Catholic University of America. His major teachers have been Frederick L Hemke, Jean-Marie Londeix, George Etheridge, Frederick Ockwell and John P Paynter. Dr Street, a member of the *Ensemble International de Saxophones de Bordeaux*, was also a a member of the Chicago, Washington, D.C. and Frederick Hemke Saxophone Quartets prior to joining the University of Alberta Department of Music in 1988. He has become an integral part of the faculty as saxophone instructor, chamber music coach and Director of the University Concert Band.

William Street has appeared as soloist with orchestras and bands throughout Europe, Central and North America and Asia. He can be heard on compact disc recordings Sunthesis: *Les Septs Iles* (QM6901, Paris), *L'Ensemble International de Saxophones* (ACD0086, Tokyo) and a soon to be released recording of *Evolution V for five saxophonists* by Marilyn Shrude, recorded with the Chicago Saxophone Quartet. Dr Street has a strong interest in music education and appears frequently as clinician, recitalist and adjudicator throughout North America.

Alexandra Munn, Senior Professor of Music (pianist) (L.R.S.M., A.Mus., L.Mus., U of A Board of Governors Gold Medal, Diploma, Julliard). Professor Munn studied with Gladys McKelvie Egbert (Calgary), Irwin Freundlich (New York), Guido Agosti (Accademia Chigiana, Siena, Italy). She was opera coach for seven years at the Banff Centre, Music Director of the Music Theatre Division, and seven years as pianist with the Calgary Philharmonic Orchestra. Professor Munn has performed with many Western Canadian orchestras. Within the Department of Music, she was responsible for instituting courses in piano literature, pedagogy and vocal accompaniment. She has been the Music Advisor to the Western Board of Music and was appointed to the University of Alberta Department of Music in 1962.

Shelley Younge, flutist, joined the University of Alberta Faculty in 1987 as sessional lecturer in flute. She is a member of the Edmonton Symphony orchestra and is frequently heard as soloist and with a variety of chamber ensembles in Edmonton. Shelley Young is also a member of the Alberta College and Conservatory Music faculty.

In Tune
Words on Music

University of Alberta
Edmonton, Canada

Message from the Chair:

The Department of Music concert season got off to a splendid start early in September with the inaugural concert starring the new Hamburg Steinway. Both the piano and the players sparkled, and a large audience seemed to enjoy what they heard. Since then the first Encounters concert has come and gone. This may be the prejudice of an old choral conductor, but in my opinion the *Liebeslieder* waltzes provided us with some of the most enchanting moments to be heard in Con Hall for a long time. And there is more to come.

Congratulations to Werner & Inge Israel for providing a name for this newsletter. It was good to have so many people respond. The Israels also contributed my personal favourite, "Chordially Yours," but it didn't make the short list.

Faculty members working in the graduate program of the Department have been very active in the past few months. Michael Redshaw defended his doctoral thesis successfully at the end of September; we welcome Dr Redshaw to the ranks of our alumni. Three MMus students have also defended their theses in the past two months: John Doerksen in theory, Andrew Zinck in musicology, and Kenneth Chen in ethnomusicology.

Do let us know if you have suggestions or comments about the contents of In Tune.

Dr Wesley Berg

Name The Newsletter: Results

The response from our readers was gratifying. As you can see by the list below the suggestions alternated between being serious contenders and downright silly. It was great fun reading them!

Aviso, Muses, Musings, Pronunicamento, Esoterica, Critique, Bravura, Nuance, Libretto, Intervals, Suspended Fourths, Da Capo, Aria, Independent Suspension, Resolutions, Resolving Dissonances, Consonance, Assonance, Here's to You, Gin Double Tonic Complex, What's Happened Sol Fa?, 4/4, A Tempo, Graphic, Golden Sequence, Out of Haydn, Berg's Bag, Clef Palette, Synemmenon, The Voice Exchange, Vox Humana, Voces Humanae, Zwischensatz, Prima Vista, Pastiche, Notes from Music, Muslet, Singing Pages, Music Notes, Harmonies, Resonance, Encore, Bravi, Passamezzo, MUSings (Music and Things), Adventures in Music, Distinguished Performances, In Collaboration, Potpourri, Kaleidescope, Say it with Music Series, Lectures and Music Tabloid, Keynote, Chordially Yours, In Tune, Tune In, Chime In, Music Maestro, Sound Spectrum, Musically Speaking, Words on Music, Sound Waves, Swinging Notes, Supersonic, Trumpet (call), The Muse (or A Muse), Aural Fixations, Notes, Music Notes, The Gazette, The Tune Belt,No Name, Doe-Rae-Mee, Gleanings, Vibrations, Music Plus, Music Network, The Frame, Sonor Borealis, Sounding Board, Tessitura, Applause, Pedal Point, Prime Tone, Castrati Anonymous, Noteworthy, Note Scattering,

The final decision *(drum roll please!)*:

IN TUNE: Words on Music

IN TUNE was suggested by Werner & Inge Israel. **Words on Music** was contributed by Dr William H Street of the Department of Music. In appreciation the Israels will receive tickets to Paul Badura-Skoda's performance with the ESO on February 1, 1991, invitations to a post-concert reception, and a cd recording by Badura-Skoda. Dr Street will receive a pat on the back for his contribution.

Thanks to all for the great suggestions.

Faculty Activities:

Alexandra Munn was selected the 1990 *YWCA Woman of the Year* in Arts and Culture... **Marnie Giesbrecht** and **William H Street,** performed for the annual convocation of the National Convention of the Royal Canadian College of Organists on Aug. 15th in Convocation Hall... **Garth Hobden** recently had two electro-acoustic compositions premiered: *Gia Cries* at the U of Colorado, Denver; and *Triceratops,* on the Encounters Series at the U of A. He also produced a recording for the Camrose Lutheran University College Choir and is currently working on recordings for Harold Wiens and for the brass trio, Triceratops... **Robert de Frece** presented a two day workshop for the Greater Cleveland Chapter of the American Orff-Schulwerk Association, in October. He also presented five sessions at the National Conference of the American Orff-Schulwerk Association in Denver, Colorado, and was a guest clinician at the annual conference of the New York Music Educators Association, in November... **Violet Archer** received the *1990 Alberta Lifetime Achievement Award,* Sept. 18 during the Bravo Alberta concert held at Calgary's Jack Singer Hall. Dr Archer travelled to Kiev, Ukraine in October for a performance of her work, *Evocations,* at the Festival of Music by Ukrainian & International Composers... **Stéphane Lemelin** performed as soloist and chamber musician at the Festival International de Musique de Montreal in September. In October, Dr Lemelin performed at the Canadian Embassy in Washington, and as soloist with the Peterborough Symphony in Ontario. He will be touring with the Manfred Trio in the Maritimes as part of the Debut Atlantic Series in November... **Wesley Berg** and Jonathan Bayley (MMus, U of A) have had an article on WJ Hendra (continued)

Faculty Activities continued:

(an Edmonton musicican and teacher, 1906-66), published in the August 1990 issue of Alberta History... In November, **Leonard Ratzlaff** and **Debra Ollikkala** will take part as chorus members in a performance of Brahms' *Ein deutsches Requiem* under Robert Shaw in Carnegie Hall. The concert is part of the Hall's 100th Anniversary celebrations... The world premiere of **Malcolm Forsyth's** *Five Songs from Atlantic Canada* with Rosemary Landry, Maureen Forrester and the Vancouver Symphony Orchestra was recorded by the CBC for broadcast. His *Symphony No 2* was performed by the Vancouver Chamber Orchestra under the direction of Mario Bernardi. A Calgary performance of Dr Forsyth's *Concerto for Piano and Orchestra* with Jane Coop and the Calgary Philharmonic Orchestra, Mario Bernardi conducting, was recorded for release on the CBC SM5000 series... **Fordyce Pier,** with pianist Janet Scott-Hoyt (BMus, MMus, U of A), will present Canadian music for trumpet and piano in three locations around Canada Music Week. They will perform at Uni-Fest at the U of Saskatchewan, Nov. 16, at the U of A on Nov. 19, and at the U of Calgary as part of the Calgary Festival of Canadian Music... **Regula Qureshi** and **Christopher Lewis** will be presenting papers to the Society for Ethnomusicology, Society for Music Theory, and the American Musicological Society joint conference in November in Oakland, California...Richard Troeger will be the harpsichord soloist with the Kensington Sinfonia for concerts in Calgary on Nov. 3 and Lethbridge on Nov. 22. He will be premiering a work for harpsichord by Marcia Epstein at the U of Calgary on Nov. 18.

Program Previews:

Friday, at 8 pm
November 2, 1990
Convocation Hall

NICHOLAS ARTHUR KILBURN MEMORIAL CONCERT
featuring **Joseph Swensen, violinist** and **Yuri Funahashi, pianist.**
Program will include works by Arvo Pärt, Kenneth Frazelle, Claude Debussy and César Franck. Tickets: $1.00.

Sunday, at 8 pm
November 4, 1990
Convocation Hall

ACADEMY STRINGS CONCERT, Norman Nelson, director
Program will include:Vivaldi *Sinfonia for Strings;* Haydn *Symphony No. 57 in D* and Tchaikovsky *Serenade for Strings.*
Tickets: $5 adults & $3 students/seniors.

Tuesday, at 3:30 pm
November 6, 1990
Rm 2-32 Fine Arts Bldg.

LECTURE SERIES: SEM/SMT Preview.
Regula Qureshi - "The *Qawwali* and the Puzzle of Time in Indian-Muslim Music".
Christopher Lewis - "The Mind's Chronology: Narrative Times and Harmonic Disruption in Post-Romantic Music".

Tuesday, at 8 pm
November 6, 1990
Convocation Hall

WIND CHAMBER MUSIC CONCERT, Fordyce Pier, director.
Program will include music by **Strauss, Gabrieli,** and others.
Performers: University Chamber Winds and guests. Free admission.

Monday, at 8 pm
November 19, 1990
Convocation Hall

FACULTY RECITAL: Fordyce Pier, trumpeter.
Dr Pier will be accompanied by Janet Scott-Hoyt, pianist.
Featuring Canadian music for trumpet and piano. Free admission.

Wednesday, at 8 pm
November 21,1990
Convocation Hall

SYMPHONIC WIND ENSEMBLE CONCERT, Fordyce Pier, director. The program will feature music by University of Alberta composers: **Violet Archer, Malcolm Forsyth and Alan Bell,** as well as *Songs of Abelard* by **Dello Joio,** with soloist Harold Wiens, baritone. Tickets: $5 adults & $3 students/seniors.

Thursday, at 3:30 pm
November 22, 1990
Rm 2-32 Fine Arts Bldg.

CANADA MUSIC WEEK LECTURE: Violet Archer.
"Folk Song as Creative Stimulus: *Evocations* for Two Pianos and Orchestra"

Program Previews continued

Friday, at 8 pm
November 23, 1990
Convocation Hall

FACULTY RECITAL: Marnie Giesbrecht, organist. The program will feature *Introduction, Passacaglia and Fugue* by **Healey Willan** as well as works by **L Farnham, F Morel, B Hambraeus, B Cabena, V Archer, J Kloppers** and **G Krapf.** Free admission.

Saturday, at 8 pm
November 24, 1990
Convocation Hall

OPERA WORKSHOP PERFORMANCE: Alan Ord, director. Excerpts from operas by **Smetana, Donizetti, Massenet, Beethoven,** and **Poulenc.** Free admission.

Friday, November 30 and
Sunday, December 2, 1990
at 8 pm
Convocation Hall

CONCERT CHOIR & MADRIGAL SINGERS, Leonard Ratzlaff & Debra Ollikkala, directors. The program will feature a joint performance of **Respighi's** *Laud to the Nativity,* Leonard Ratzlaff, conductor. Also included on the program will be works by **Schütz, Kodaly, Palestrina,** and **Ruth Watson.**
Tickets: $5 adults & $3 students/seniors.

Saturday, at 8 pm
December 1, 1990
Convocation Hall

CHAMBER ORCHESTRA CONCERT, Norman Nelson, director. Program: **Berlioz** *Roman Carnival Overture,* **Beethoven** *Symphony No. 4* and **Beethoven** *Piano Concerto No. 4* with soloist Stéphane Lemelin. Tickets: $5 adults, $3 students/seniors.

Sunday, at 3 pm
December 2, 1990
Convocation Hall

CONCERT BAND CONCERT, William H Street, director. Program: works by **Berlioz, Giovannini, Grainger, Holst, Jenkins** and **Wagner.** Tickets: $5 adults, $3 students/seniors.

Monday, at 8 pm
December 3, 1990
Convocation Hall

STAGE BANDS I & II IN CONCERT, Neil Corlett and Derek Stoll, directors. An evening of Big Band Jazz.
Tickets: $5 adults, $3 students/seniors.

Wednesday & Thursday,
December 5 & 6, 1990
at 8 pm
Convocation Hall

STUDENT CHAMBER MUSIC PERFORMANCES. Students registered in Music X39 form various chamber music ensembles which present a public concert at the end of each term as part of their course work. Free admission.

November 1990

Concerts & Events

department of Music

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1 2:00pm -5:00 Masterclass with JOSEPH SWENSEN, violinist.	2 8:00pm *Nicholas Arthur Kilburn Memorial Concert-1990 with violinist, JOSEPH SWENSEN	3
4 8:00pm *Concert- Academy Strings, Norman Nelson, director	5	6 3:30pm Lecture: Regula Qureshi and Christopher Lewis 8:00pm *Concert - Wind Chamber Music, F. Pier, director	7 12:10pm to 12:45- Student Organ Recital- Convocation Hall	8	9	10
11	12	13	14	15	16	17
18	19 8:00pm Faculty Recital - Fordyce Pier, trumpeter	20	21 8:00pm *Concert- Symphonic Wind Ensemble, F.Pier, director	22 3:30pm Canada Music Week Lecture - Violet Archer	23 8:00pm Faculty Recital- Marnie Giesbrecht, organist	24 8:00pm Opera Workshop Performance - Alan Ord, director
CANADA MUSIC WEEK						
25	26	27	28	29	30 8:00pm *Concert - Madrigal Singers & Concert Choir	

EVENTS ARE SUBJECT TO CHANGE.

December 1990

Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1 8:00pm *Concert - Chamber Orchestra, N. Nelson, director
2 3:00pm *Concert- Concert Band, William H Street, director 8:00pm *Concert - Madrigal Singers & Concert Choir	3 8:00pm *Concert - Stage Bands I &II	4	5 12:10pm to 12:45- Student Organ Recital, Convocation Hall 8:00pm Student Chamber Music Performances Last day of classes- Term I	6 8:00pm Student Chamber Music Performances	7	8
9	10	11	12 Hanukah	13	14	15
16	17	18	19	20	21	22
23	24	25 Christmas	26 Boxing Day	27	28	29
30	31					

department of Music

EVENTS ARE SUBJECT TO CHANGE.

General Concert Information:

Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheelchair access is from the south-west side loading door of the Arts Building. Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indicated by an asterisk (*) on the calendar of events. Tickets are $5 for adults and $3 for students and seniors unless otherwise indicated. Advance tickets are available from the Music General Office, 3-82 Fine Arts Building, during office hours *(8:30 am to noon and 1:00 to 4:30 pm Monday-Friday)*.

In most cases, tickets are also available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

PLEASE NOTE: All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts, (after office hours a recorded message will inform you of any additions or deletions to our schedule).

IN TUNE: Words on Music is published bi-monthly by the University of Alberta, Department of Music, 3-82 Fine Arts Building, Edmonton, T6G 2C9, (403)492-3263. Letters from our readers are welcome. Editor-in-Chief: Wesley Berg, Managing Editor: Brenda Musselman.

Campus Map

Designed by L.C Mwenesi
M.V.A. Department of Art and Design

-CONVOCATION HALL/ARTS BUILDING
-FINE ARTS BUILDING

-PARKING AREAS

LRT -LRT CONSTRUCTION

Organists News

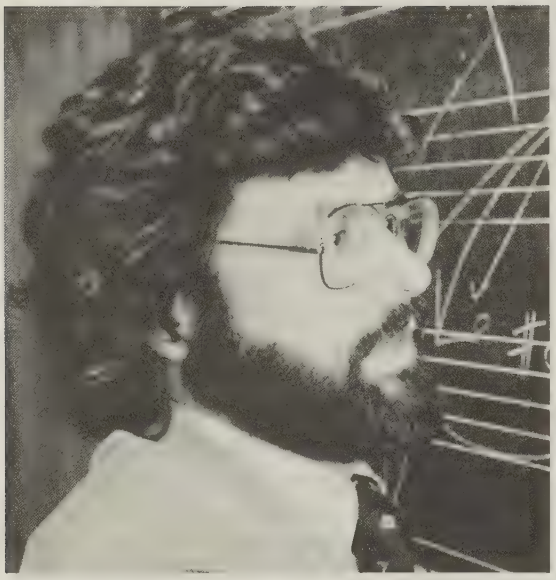
The organ students of the Department of Music and their professor Marnie Giesbrecht, attended the *Calgary International Organ Festival*, held in October. The festival surrounded the events of the *First International Organ Competition* at Calgary's Jack Singer Hall. The week was filled with concerts and workshops given by a distinguished group of organists who were the jurors for the competition. One member of the class, **Glen Segger,** was chosen to be one of five Canadian organists to play in a masterclass on October 17th given by Russell Saunders, Eastman School of Music, Rochester, NY.

A series of six noon-hour student organ recitals are scheduled for the following Wednesdays: November 7, December 5, 1990, and February 6, March 13 and April 10, 1991. These recitals are scheduled from 12:10 to 12:45 pm in Convocation Hall, Arts Building. Free admission.

Marnie Giesbrecht will perform a recital of Canadian organ music on November 23rd as part of Canada Music Week celebrations. The program will feature a major concert work by Healey Willan, *Introduction, Passacaglia and Fugue,* composed in 1916. Included will be selections from a 17th/18th Century manuscript, *Livre d'Orgue Montreal.* The program includes a mix of concert and liturgical organ works by Lynwood Farnham, Barrie Vabena, François Morel, Bengt Hambraeus and Edmonton-based composers Violet Archer, Jacobus Kloppers and Gerhard Krapf. The recital takes place at 8 pm in Convocation Hall. Free admission.

Student and Alumni Activities:

Judy Wishloff (BMus, 1985, BEd/AD, 1987) received an *Excellence in Teaching Award* from the Government of Alberta in September. . . PIANoMANIA, consisting of four talented pianists: **Grant Maxwell** (MMus,1984), **Haley Simons** (BMus,1985), **Ina Dykstra** (BMus, 1978) and **Moira Hopfe** (BMus,1983), were part of the *Bravo Alberta* concert at Calgary's Jack Singer Hall in September. . . Former trumpet students, **Ross Hill** (BMus, 1986), **Larry Knopp,** and **Jens Lindemann** are all pursuing graduate degrees this year. Ross is working on a Masters in Jazz Studies at the New England Conservatory in Boston; Larry is at the Eastman School of Music working on his doctorate with Barbara Butler; and Jens, after winning several solo competitions last year, is working on his Master's degree at Juilliard with Mark Gould. . . **Alan Gilliland** (BMus, 1989) begins his second year of teaching trumpet, theory and jazz at Red Deer College. . . **Don Ross** (BMus, 1981) begins his second year at Grande Prairie Regional College as woodwind instructor and Band Director after earning his Master's in clarinet at Northwestern University. . . Also joining the staff at GPRC as a sabbatical replacement is **Colin Haydu** (BMus, 1986, MMus, U of North Texas, 1989). . . Violist **Glenn Archibald**, and former students **Michael Rose** and **Heather Meyers**, will be performing compositions by Archibald, Archer, and others, at the New England Conservatory in Boston, Nov. 12. . . Organist **Glen Segger** gave a recital on Aug. 15th in Convocation Hall as part of the national convention of the Royal Canadian College of Organists. . . **Kathleen Lotz** (BMus, 1988 MMus, 1990) is teaching part-time this year at Camrose Lutheran University College. . . . . .



Profile: Alfred Fisher

Imagine how wonderful it would be to sit around the coffee houses of Vienna in 1803, waiting for Beethoven to drop in. We could ask him how his work is getting along. Is the Eroica nearly finished? Isn't it a shame the Second Symphony didn't make much money...is his new apartment working out...has he thought about writing another piano concerto...can he get us a deal on tickets to next week's concert? What we wouldn't give to hobnob with a master composer! Yet, while Beethoven is gone, there are master composers breathing today's air, driving cars with Alberta licence plates; in fact, several of them are associated with the University of Alberta, and will be the subject of profile articles this year. Because composition is a terribly self-revealing act, the music of a good composer always reflects his or her own private world; the worlds of our composers are very different from Beethoven's, but they are both easier for us to understand, and more immediately relevant to our own lives.

Alfred Fisher's world began in 1942, when he was born in Boston. The foundation of his education was laid in New England, first in the schools of Boston, and then at Colby College in Maine. His higher degrees are from Boston University and Michigan State, and his university education includes successive majors in music history, piano performance, and composition. At the same time, he formed at a very young age, a powerful and lasting interest in Canada, particularly in the Canadian wilderness, and in 1969, he seized the opportunity to come North. He has been a Canadian ever since, teaching first in London, Ontario and then in Wolfville, Nova Scotia before moving to Edmonton in 1978; his passion for the North was partially slaked by a year spent in northern Saskatchewan before he went to the Maritimes. It is hard to imagine a more pronounced opposition of aggressively non-Jewish life-styles than those of the almost cloistered halls of Colby College--the atmosphere that Tom Lehrer characterized as "Ivy-covered professors in ivy-covered halls"--and the Canadian True North. Yet both highly civilized erudition, and gritty down-to-earth humanity are part of Fisher's character and his music--and both erudition and practicality are crucial components of the Jewish heritage that has been for the past decade or so an increasingly central part of his life and of his music.

Fisher's music often directly remembers that heritage. As he puts it, "In a cosmology in which morality, religion, and culture are one with history, remembering what happened, and why, is indeed a sacred duty." The artistic performance of that duty is effected not only in the religious connotations of a psalm setting, the remembrance of images of the Holocaust in a song cycle, and the use of Talmudic texts or Yiddish folklore to evoke the European diaspora, but also by the composition of music whose intellectual

Alfred Fisher continued

framework derives from the great tradition of Jewish thought. His clarinet quintet, "Diary of a War Artist," which was premiered on the CBC national network last October, is typical of his ability to blend materials from his cultural past with explicitly Canadian sources (here, the tune "Un Canadien errant") into music of a marvelously expressive and powerful beauty. (The work will be aired later this year on CBC TV.)

Fisher was on sabbatical leave in 1989-90, following a stint of three years as Chair of the Department of Music. The first direct fruits of his leave will be the piece "Tour de France" for alto saxophone and piano to be premiered later this year by U of A saxophone professor, William H Street. Even Fisher's family, which is musical to the last soul, finds its way into his composition--he has just finished a set of choir pieces set to texts by his son Benjamin, 9. Ben also plays the piano, and his sister Laura is learning the violin, so presumably it will not be long before the violin-piano duet for young fingers becomes a staple item in Fisher's catalogue.

All aspects of musical activity intrigue and delight Alfred Fisher, and he has contributed in many ways to the musical life of Edmonton. He can play chamber music in Convocation Hall, or vamp an accompaniment that would fly in any '20s roadhouse. He is deeply committed to teaching composition and music theory, and to promoting the performance of new music at the University. But most central to his existence as an artist is his own music--sometimes challenging, but always provocative, and always infinitely rewarding for the careful listener. Next time you meet him at the local coffee house, ask him how his new house is working out, and whether the new piano piece is almost finished. . .

(Next issue will profile composer Violet Archer)

The John Newman Memorial Scholarship for Performance of Contemporary Music

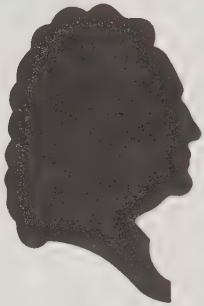
John Newman was a gifted clarinetist who graduated from the University of Alberta with a Bachelor of Music degree in clarinet performance in 1985. John was killed in a motor vehicle accident involving an impaired driver in January of 1988.

Created by family and friends, the John Newman Memorial Scholarship seeks to recognize students in the second, third, or fourth years of their BMus or BMus (Honors) degrees who express initiative and exceptional accomplishment in the performance of contemporary music, an area in which John excelled. One scholarship will be awarded each year beginning in 1991. Candidates will be selected by the Department of Music Scholarship Committee.

The Harry Farmer Graduate Scholarship in Music Theory

The Harry Farmer Graduate Scholarship in Music Theory was created in 1987 by members of the Edmonton Mayfield Rotary Club. Dedicated to the memory of Harry Farmer, a well-known and respected Edmonton musician who appeared regularly on local television and radio programs, this scholarship acknowledges the achievements of incoming graduate students in the field of music theory.

The John Newman and Harry Farmer scholarships benefitted from the Province of Alberta's matching grants program which augmented the original donations with one-for-one or two-for-one matching dollars.



TRI BACH

ARTIST-IN-RESIDENCE

PAUL BADURA-SKODA

Tri-BACH Artist-in-Residence, January 28 through February 6, 1991.

Schedule of Public Events:

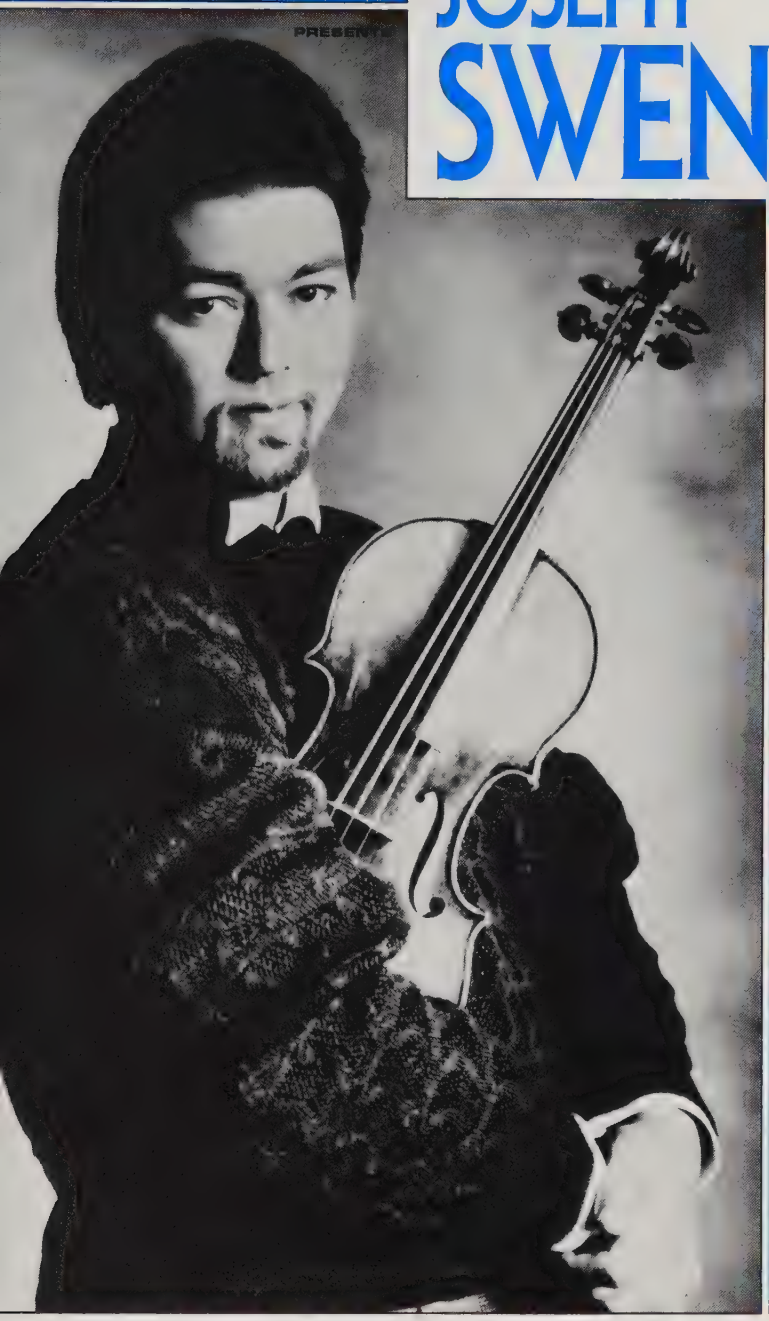
Tuesday, January 29	Lecture, 8 pm, Convocation Hall
Wednesday, January 30	Chamber Music Coaching, 10 am, Convocation Hall and Piano Masterclass, 8 pm, Convocation Hall
Friday, February 1	Performance with the Edmonton Symphony Orchestra, Uri Mayer, conductor, 8 pm, Jubilee Auditorium
Saturday, February 2	Performance with the Edmonton Symphony Orchestra, Uri Mayer, conductor, 8 pm, Jubilee Auditorium
Sunday, February 3	Matinee performance with the Edmonton Symphony Orchestra, Uri Mayer, conductor, 2 pm, McLab Theatre
Monday, February 4	Chamber Music Coaching, 10 am, Convocation Hall Piano Masterclass, 8 pm, Convocation Hall

Tickets for the Edmonton Symphony Orchestra performances are available at the ESO Box Office or all BASS outlets. For further information please call 492-0592 for a recorded message.

ICM ARTISTS

PRESENTS

JOSEPH SWENSEN



VIOLINIST

"An exceptional talent"
THE NEW YORK TIMES

Nicholas Arthur Kilburn Memorial Concert

Friday, November 2, 1990 at 8:00 pm

Convocation Hall, Arts Building, University of Alberta

General Admission: $1.00 No reserved seating.

Tickets and additional information: Dept. of Music, 3-82 Fine Arts Bldg., 492-3263.

(**Masterclass:** 2:00 to 5:00 pm, Thurs., November 1, 1990. All are welcome, call for details.)

JOSEPH SWENSEN

"Beautiful, fluid playing, full of vitality and color." *(Bach Sonatas)*
THE NEW YORK TIMES

"His tone is unforced velvet, his technique fluently flawless." *(Sibelius Violin Concerto)*
LOS ANGELES TIMES

"Swensen finds the different voices that a single work requires and creates music that breathes life." *(Schubert Sonatas)*
PHILADELPHIA INQUIRER

"Swensen received a standing ovation earned by a performance that was technically impressive but even more notable for its rhapsodic fervor." *(Sibelius Violin Concerto)*
WASHINGTON POST

"Swensen possesses a sweet, suave tone that glows like burnished brass... he has mastered a bowstroke that creates the illusion of nearly seamless continuity." *(Beethoven Violin Concerto)*
MUSICAL AMERICA

"His seriousness searches out the beautiful gravity at the heart of the music and his phrasing is heart- and breath-stopping." *(Beethoven Violin Concerto)*
GRAMOPHONE

Joseph Swensen's remarkable musical gifts place him in high demand as soloist with distinguished conductors and leading orchestras of his native USA, Europe and the Far East. An eminent recitalist, he regularly appears in the world's major concert halls, often in duo programs with pianist Jeffrey Kahane.

Among Mr. Swensen's highly acclaimed recordings available on RCA Victor Red Seal are the Beethoven Violin Concerto and "Romances" with the Royal Philharmonic Orchestra and Andre Previn, the Sibelius Violin Concerto and Six Humoresques, Schubert's complete works for violin and piano and J.S. Bach's complete works for violin and harpsichord.

An American of Norwegian and Japanese descent, Joseph Swensen was born into a highly musical family in 1960. He is a former student of Dorothy DeLay at the Juilliard School and a recipient of the Leventritt Foundation Sponsorship Award and the Avery Fisher Career Grant Award.

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VAN HOOK DESIGN STUDIO

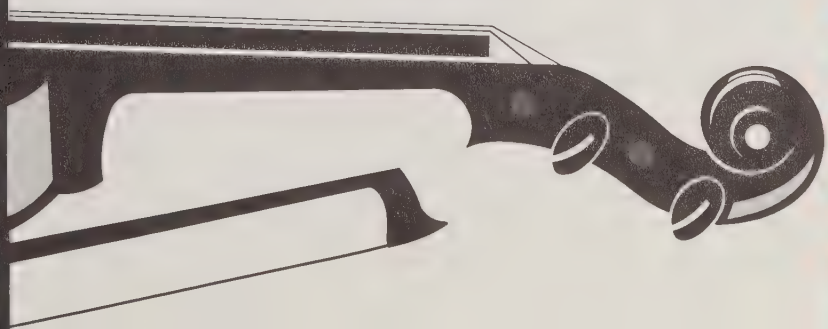
Department of Music
University of Alberta

Academy Strings

Norman Nelson, Director

Sunday, November 4, 1990 at 8:00 pm

Convocation Hall, Arts Building



Programme

Sinfonia No. 3 in G for Strings (1730)
Antonio Vivaldi (1678-1741)

Symphony No. 57 in D (1774)
Joseph Haydn (1732-1809)

Intermission

Serenade for Strings (1880)
Pyotr Tchaikovsky (1840-1893)

Academy Strings Membership 1990/91

Norman Nelson, Director

Violin I

Heather Neufeld-Bergen:
Concert Master
Jennifer Bustin:
Asst. Concert Master
Colin Berg
Kim Bertsch
Greg Bowker
Eva Butler
Jim Cockell
Marie Gale
Andrea Schuld

Violin II

John Radosh: *Principal*
Sue Innes: *Asst. Principal*
Betty Chen
Ed Gallagher
Laura Grantham
Cherry Kawamoto
Natalie Ozipko
Jason Rohrick
Barbara Ruff
Donald Zurowski

Viola

Andrew Bacon: *Principal*
Moni Mathew:
Asst. Principal
Susan Bittner
Marnie Ozipko

Cello

David Moody: *Principal*
Adele Bosse:
Asst. Principal
Tim Ashworth
Christine Hanson
Jose Quintanilla
Paul Radosh
Lisa Wagner
Yene Yoo

Bass

Pat Laska: *Principal*
Rob Vandervelde:
Asst. Principal

Haydn Symphony:

Sharie Rathwell, *oboe*
Joanne Mulesa, *oboe*
Craig Scott, *horn*
Kenneth Howie, *horn*
Ivan Wong, *horn*
Robert Fenske, *tympani*

Design: Cindy Bowm

Chamber Music for Winds

Tuesday, at 8 pm
November 6, 1990

Convocation Hall
Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program:

Canzon Duodecimi Toni (1597) — Giovanni Gabrieli

Choir I
Debra Spence, Doreen Kuschminder, trumpets
Craig Scott, horn Craig Brennan, trombone
Daryl Burghardt, bass trombone

Choir II
Duane Paulson, Patricia Dray, trumpets
Ken Howe, Jon Ward, horns
Al Chapman, euphonium Treena Leepart, tuba

Fanfare from "La Peri" — Paul Dukas

from *"Suite from the Monteregian Hills"* (1962) — Morley Calvert

La Marche

Sonate from *"die Bänkelsängerlieder"* (1684) — Anonymous

Quintopolis Brass Quintet
Clarence Samuelson, Patricia Dray, trumpets
Craig Scott, horn Carolyn Powell, trombone
Brock Campbell, tuba

Five Miniatures for Ten Winds — William McCauley

Meticulous
Melancholy
Mischievous
Musing
Mercurial

Heather McIlroy, flute Sharie Rathwell, oboe
Karen Noel-Bentley, clarinet Ivan Wong, bassoon
Craig Scott, Ken Howe, horns
Duane Paulson, Debra Spence, trumpets
Craig Brenan, trombone Treena Leepart, tuba

Two Sonatas for Three Trombones (1687) — Daniel Speer

Darryl Burghardt, Michael Gau, Cathy Perrier, trombones

The Four Horsemen (1939) — Gus Guentzel

Robert London, Debra Spence,
Doreen Kuschminder, Greg Dewing, trumpets

Upcoming Events:

Wednesday, November 7, from 12:10 to 12:45 pm
Noon-Hour Recital featuring student organists of the Department of Music. Convocation Hall. Free admission.

CANADA MUSIC WEEK EVENTS

Monday, November 19 at 8 pm
Faculty recital with trumpeter **Fordyce Pier** accompanied by pianist **Janet Scott-hoyt**. Convocation Hall. Free admission.

Wednesday, November 21 at 8 pm
Symphonic Wind Ensemble under the direction of Fordyce Pier with Harold Wiens, guest baritone and Malcom Forsyth, guest conductor Convocation Hall. Free admission

Thursday, November 22 at 3:30 pm
Lecture with **Violet Archer**: "Folk Song as Creative Stimulus: *Evocations for Two Pianos and Orchestra*" Rm 2-32 Fine Arts Bldg. Free admission.

Friday, November 23 at 8 pm
Faculty recital with organist **Marnie Giesbrecht** Convocation Hall. Free admission.

Department of Music
University of Alberta

In Recital

STUDENT ORGAN RECITAL

Wednesday, November 7, 1990 at 12:10 pm

Variations on "Warum betrübst du dich, mein Herz — Samuel Scheidt (1587-1654)

Glen Segger

Canzona seconda detta la Bernardinia (1628) — Girolamo Frescobaldi (1583-1643)

Adrianna Tavenier, recorder
Lisa Wagner, gamba
Richard Van der Woude, organ

Variegations (1973) — William Schmidt (b. 1926)

Michael Spindloe, alto saxophone
Laura Ehrman, organ

Prelude in G Major, Op. 37, No. 2 — Felix Mendelssohn (1809-1847)

Tammy-Jo Mortensen

Toccata in D Minor (Dorian) BWV 538 — Johann Sebastian Bach (1685-1750)

Richard Van der Woude

Performers are students from the organ class of Dr Marnie Giesbrecht.

Convocation Hall, Old Arts Building

FORDYCE PIER
Trumpet

accompanied by

JANET SCOTT-HOYT
Piano

Monday, November 19, 1990
8 PM

Convocation Hall, Arts Building
University of Alberta

Program

Department of Music
University of Alberta

PROGRAM

Fanfare Sonata for Piano and Trumpet — Jean Coulthard (b.1908)
- Allegro ma non troppo
- Passacaglia

Sonata for Trumpet and Piano (1963) — Steve Tittle (b. 1935)
- Allegro moderato
- Andante sostenuto
- Presto, con fuoco

INTERMISSION

Sonatina in Two Movements for Trumpet and Piano (1981) — John Beckwith (b. 1927)

Sonata for Trumpet and Piano (1984) — Oscar Morawetz (b. 1917)
- Allegro moderato
- Adagio
- Allegro moderato

Department of Music
University of Alberta

Opera

OPERA SCENES

Director - Alan Ord
Music Director/Pianist - Grant Hurst

Saturday, November 24, 1990
8:00 pm

Convocation Hall, Arts Building
University of Alberta

PROGRAM

From Act I of *Albert Herring* — Benjamin Britten (1913-1976)

Albert - Jack Murray
His Mother - Sandee Schaddock
Children - Cindy Werner
Marilyn Golletz
Julia Golosky

From Act I of *The Elixir of Love* — Gaetano Donizetti (1797-1848)

Adina - Janet Tonin
Nemorino - Milton Liska

From Act III of *Carmen* — Georges Bizet (1828-1875)

Frasquita - Cindy Werner
Mercedes - Julia Golosky
Carmen - Elizabeth Sommer

From Act II of
The Bartered Bride

Bedrich Smetana
(1824-1884)

Vasek - Milton Liska
Marie - Marilyn Golletz

From Act I of *La Traviata*

Giuseppe Verdi
(1813-1901)

Violetta - Anne Marie Hoover
Alfredo - Jack Murray

From Act II of
Dialogue of The Carmelites

Francis Poulenc
(1899-1963)

Prioress Lidoine - Anne Marie Hoover
Mother Marie - Julia Golosky
The Chevalier - Milton Liska
Blanche - Carmen Deschenes-Vale

Production Staff:	
Director	Alan Ord
Music Director	Grant Hurst
Stage Manager	Janet Tonin
Costumes	Betty Kolodziej
Lighting and Technical Director	Garth Hobden
Crew	Roger Admiral

department of
Music

Department of Music
University of Alberta

In Recital

STUDENT RECITAL

Wednesday, December 5, 1990 at 12:10 pm

Fugue in F Major, BWV 540 — Johann Sebastian Bach (1685-1750)

Glen Segger, organist

Praeludium in A Minor — Dietrich Buxtehude (1637-1707)

Adrienne Sitko, organist

Trio in F Major — Georg Philipp Telemann (1681-1767)
Vivace - Mesto - Allegro

Tempus Perfectum
Adrianna Tavenier, alto recorder
Lisa Wagner, cello
Richard Van der Woude, harpsichord

Praeludium in E Minor — Dietrich Buxtehude

Tammy-Jo Mortensen, organist

Prelude and Fugue in C Major, BWV 547 — Johann Sebastian Bach

Laura Ehrman, organist

Performers are from the classes of Dr Marnie Giesbrecht.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

CHAMBER MUSIC CONCERT

Thursday, December 6, 1990 at 8 pm

Sonata for 2 Pianos and Percussion (1937) — Béla Bartók (1881-1945)
II. Lento ma non troppo
III. Allegro non troppo
***Roger Admiral and *Corey Hamm, pianos**
Trevor Brandenburg and Rajat Nigam, percussion

Music from The Threepenny Opera — Kurt Weill (1900-1950)
(Dreigroschenoper, 1928)
Tango
Polly's Song
Ballad of the Good Life
Choral
***Shannon Bolichowski, soprano saxophone**
***Jennifer Beare, alto saxophone**
Dana Parkson, tenor saxophone
***Jennifer Jewell, baritone saxophone**

Quartet for Saxophones (1984) — Seymour Barab (b. 1921)
II. Andante maestoso
III. Presto
Michael Spindloe, soprano saxophone
***Dan Baker, alto saxophone**
Charles Stolte, tenor saxophone
Tania Prior, baritone saxophone

"En Forêt" for Horn and Piano, Op. 40 — Eugène Bozza (b. 1905)
(Written for Monsieur M.J. Deveny,
Professor au Conservatoire National de Paris)

"Reverie" for Horn and Piano, Op. 24 — Alexander Glazunov (1865-1936)

Craig Scott, horn
Scott Godin, piano

Trois Mélodies (1916) — Eric Satie (1866-1925)
La statue de bronze (Fargue)
Daphénéo (M God)
Le Chapelier (Chalupt)

Lachen und Weinen (Rückert) Op. 59, No. 4 — Franz Schubert (1797-1828)

Nacht und Träume (Collin) Op. 43, No. 2
Gretchen am Spinnrade (Goethe) Op. 2
Mariann Cunningham, soprano
Nadia Wichrowska, piano

Vergebliches Ständchen (Folklore) Op. 84, No. 4 — Johannes Brahms (1833-1897)
An die Nachtigall (Hölty) Op. 46, No. 4
Botschaft (Daumer) Op. 47, No. 1
Die Mainacht (Hölty) Op. 43, No. 2
Meine Liebe ist grün (F. Schumann) Op. 63, No. 5
Marilyn Golletz, soprano
Patricia Briskie, piano

INTERMISSION

Convocation Hall, Old Arts Building

Mandoline (Verlaine) — Claude Debussy (1862-1918)
From Ariettes oubliées
Romance (Bourget)
Green (Verlaine)
C'est l'extase (Verlaine)
Chevaux de Bois (Verlaine)

Elizabeth Sommer, mezzo-soprano
Patricia Briskie, piano

Sonata in E-flat Major for Violin and Piano, Op. 18 (1887) — Richard Strauss (1864-1949)
II. Improvisation
III. Finale

Norman Nelson (Faculty), violin
Patricia Edwards, piano

Piano Quartetto I in G Minor, K. 478 (1784) — Wolfgang Amadeus Mozart (1756-1791)
I. Allegro

Jennifer Bustin, violin
Marnie Ozipko, viola
Liza Wagner, cello
Helen Hong, piano

Trio in E-flat Major, K. 498 (1786) — Wolfgang Amadeus Mozart
III. Allegretto

Mien Jou, clarinet
Glenn Archibald, viola
Pamela Grobben, piano

Sonate (1918) — Darius Milhaud (1892-1974)
I. Tranquille
III. Emporté
IV. Douloureux

Sharie Rathwell, oboe
Karen Noel-Bentley, clarinet
Karen Theuser, flute
Barbara Ritz, piano

String Quartet in D Major, Op. 44, No. 1 (1838) — Felix Mendelssohn (1809-1847)
I. Molto allegro vivace

Anne McDougall, violin
Heather Neufeld-Bergen, violin
Glenn Archibald, viola
Karen McClellan, cello

*denotes guest artist

TRANSLATIONS

Trois Mélodies

La statue de bronze/The Bronze Statue
[illegible]e frog from the game
[illegible]ored at night under the arbor
He has had enough of being a statue
Who is going to state an important word,
The word.
He would like better to be with others
Who make bubbles of music
With the soap of the moon.
By the bronze colored wash house
Seen gleaming through the branches
In the heart of the day a fountain
goes through the frog which brings him
no benefit,
And goes to ring in the "cabinets"
of the numbered pedestal of the frog.
At night the insects leep in the
mouth of the bronze statue.

Daphénéo/Daphénéo
Tell me, Daphénéo, what is this tree
of which the fruits are birds
that cry?
That tree, Chrysaline, is an "oisetier."
Ah!...
I thought that "Noisetiers" gave nuts,
Daphénéo.--
Yes, Chrysaline, the "Noisetiers" give
nuts
But the "oisetiers" give birds
that cry.--
Ah!...

Le Chapelier/The Hatter
The hatter is astonished to find that
His watch is late by three days,
Even though he had kept it greased
With the very best butter.
But he has let bread crumbs
Fall in the cogs
And even though he has plunged
His watch in the tea.
It will not go any faster.

Lachen und Weinen/Laughters and Tears
Laughter and tears
At all hours
Can have so many causes
When one is in love.
In the morning I laughed with pleasure,
And why I now weep
In the evening light,
I myself do not know.

Tears and laughter
At all hours
Can have so many causes
When one is in love.
In the evening I was weeping with grief;
And how can you wake
In the morning with laughter,
I must ask you, my heart!

Nacht und Träume/Night and Dreams
Holy Night, thou art descending.
Dreams too, are floating downward,
Like thy moonlight through the space,
Through the quiet hearts of men.

They behold it with joy,
And call aloud when they day breaks:
Return again, Holy Night,
Sweet dreams, return again!

Gretchen am Spinnrade/Gretchen at the Spinning-Wheel
My peace is gone, my heart is heavy,
I can never find peace, never again,
In his absence, I feel as if dead,
And the whole world is turned to gall.

My poor head is distracted.
My poor mind is shattered,
My peace is gone, my heart is heavy,
I can never find peace, never again.

For him alone I look out of the window,
For him alone I go out of the house.
His lofty carriage, his noble form,
The smile of his lips, the power in his glance.

And the magic flow of his speech,
The clasp of his hand, and oh! his kiss!
My peace is gone, my heart is heavy,
I can never find peace, never again.

My bosom years towards him,
Oh, might I grasp and hold him!
And kiss him all I could,
And on his kisses I would pass away!

Vergebliches Ständchen/Vain Serenade
'Good evening, my love, good evening, my child!
I come out of love for you,
ah, open your door to me,
open your door!'

'My door is locked, I'll not let you in,
my mother advises wisely,
were you in here by right,
it were all over with me.'

'So cold is the night, so icy the wind
that my heart will freeze,
my love will die,
open to me, my child.'

'If your love will die, then let it die,
and if it keeps on dying,
go home to bed, to rest!
Good night, my lad!'

An die Nachtigall/To the Nightingale
Pour not so loudly love-inflamed songs'
rich sounds
down from the apple's blossom bough,
O nightingale!

Your sweet throat calls
love awake in me;
for already my innermost soul thrills
to your melting 'Ah'.

Sleep again then flees this couch,
and I gaze,
moist-eyed, haggard, deathly pale
to heaven.

Fly, nightingale, to green dark places,
to the woodland thicket,
and in your nest kiss yur faithful wife,
fly away, away!

.....2

Translations

Botschaft/Message
Blow, breeze, gentle and loving
about the cheek of my beloved,
play tenderly in her locks,
be not swift to fly away.

If then she should ask
how things are with poor me,
say: 'Infinite has been in woe,
most critical his state;

but now he can hope
gloriously to revive,
for you, sweet one,
are thinking of him.'

Die Mainacht/May Night
When the silver moon shines through the shrubs,
scattering its slumbering light on the grass,
and the nightingale flutes,
sadly, from bush to bush, I wander.

By foliage concealed, a pair of doves coo
out to me their ecstasy; but I turn away,
seek deeper shade,
and a solitary tear flows.

When, O smiling image, that like dawn
irradiates my soul, shall I find you on earth?
And that solitary tear
trembles the hotter down my cheek!

Meine Liebe is grün/My Love is Green
My love is green as the lilac,
and my love is fair as the sun;
the sun gleams down on the lilac
and fills it with scent and joy.

My love has nightingale's wings
and sways in blossoming lilac,
exults and scent-enraptured, sings
many a love-drunk song.

Mandoline/Mandolin
The serenading swains
And their lovely listeners
Exchange insipid remarks
Under the singing boughs.
There is Tircis and there is Aminta,
And the eternal Clintander,
And there is Damis, who for many cruel ladies
Fashions many tender verses.,
Their short silken vests,
Their long dresses with trains,
Their elegance, their gaiety
And their soft blue shadows
Whirl madly in the ecstasy
Of a moon rose and gray,
And the mandolin chatters
Amid the trembling of the breeze..
La, la, la, la, la...

Romance/Romance
The fleeting and suffering soul,
The gentle soul, the fragrant soul
Of those divine lilies which I gathered
In the garden of your thoughts,
Whither have the winds driven it,
That adorable soul of the lilies?
Is there no fragrance remaining
Of the heavenly loveliness
Of those days when you enveloped me
In a celestial haze,
Fashioned of hope, of faithful love,
Of blessedness and of peace?

Green/Green
Here are fruits, flowers, leaves and branches,
And here, also is my heart which beats only for you.
Do not tear it apart with your two white hands,
And may this humble offering seem sweet to your so lovely eyes.
I come, still covered with dew,
Which the morning wind has truned to frost on my brow.
Permit that my fatigue, reposing at your feet
May dream of the cherished moments that will refresh itl
On your young bosom let me cradle my head,
Still filled with music from your last kisses;
Let it be soothed after the good storm,
And let me sleep a little, while you rest.

C'est l'extase/This is ecstasy
This is languorous ecstasy
This is sensual weariness,
This is all the rustling of forests
In the embrace of the breezes.
This is, through the gray boughs,
The chorus of little voice.
Oh, the faint cool murmur,
It twitters and whispers,
It resembles the gentle cry
Which the reflexed grass exhales.
You might call it, --under the water which eddies--
the muted rolling of pebbles!
This soul which is lamenting
In this subdued plaint,
It is ours, is it not?
Say that it is mine, and yours
Which breathes this humble hymn,
So softly, on this mild evening.

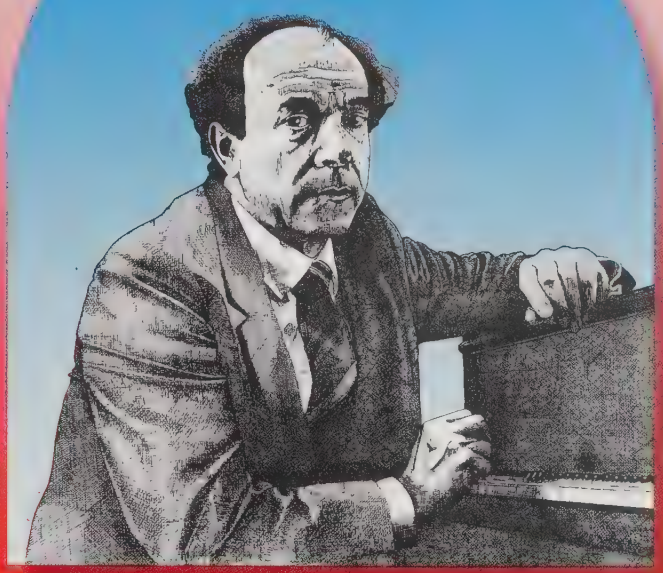
Chevaux de Bois/Wooden Horses
Turn round, keep turning, good wooden horses,
Turn a hundred times, turn a thousand times.
Turn often and do not stop,
Turn round, turn to the tune of the oboes.
The child quite red and the mother white,
The boy in black and the girl in rose,
Each one doing as he pleases,
Each one spending his Sunday penny.
Turn round, turn, horses of their choice,
While at all your turning
The sly rogue casts a surreptitious glance.
Keeping turning to the tune of the victorious trumpet!
Is is astounding how intoxicates you,
To move thus in this foolish circus,
With empty stomachs and dizzy heads,
Feeling altogether badly, yet happy in the crowd;
Turn, hobby horses, without needing
Ever the aid of spurs
To make you gallop on
Turn round, turn, without any hope of hay,
And hurry, horses of their fancy,
Here, already the supper bell is sounded
By Night, which falls and disperses the crowd
Of gay drinkers, whose thirst has made them famished.
Turn, turn round! The velvel sky
Arrays itself slowly with golden stars.
The church tolls a mournful knell.
Turn to the gay tune of the drums, keep turning.

TRIBACH

ARTIST-IN-RESIDENCE

PAUL BADURA-SKODA

Pianist



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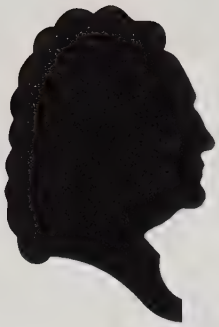


TRI BACH
ARTIST-IN-RESIDENCE

The Department of Music is pleased to announce that pianist and scholar, Paul Badura-Skoda will appear as the first TriBACH Artist-in-Residence in January and October of 1991. The TriBACH Artist-in-Residence program developed from an endowment created by the Bach Tercentenary Foundation to commemorate the successful TriBACH Festival held in Edmonton in 1985. The TriBACH Artist-in-Residence program will present major performing artists on a regular basis and, in the spirit of the original festival, will coincide with anniversaries of great composers whenever possible. As 1991 is a Mozart bicentennial, the focal point of Mr Badura-Skoda's presentations will be the music of Mozart.

~

PAUL BADURA-SKODA

TriBACH Artist-in-Residence January 28 through February 4, 1991.

World-renowned pianist PAUL BADURA-SKODA was born in Vienna, Austria and received his preliminary music education in his native city. After winning the Austrian Music Competition in 1947, he was granted a scholarship for Edwin Fischer's masterclass in Lucerne, Switzerland. The teaching and spiritual guidance of this eminent musician proved to be a decisive influence on the young artist. He became Fischer's assistant in Lucerne during the ailing maestro's last summers and later continued the tradition of these special masterclasses. To this very day the development of young musicians is a matter of great concern to Badura-Skoda; in addition to conducting masterclasses throughout the world, he holds a distinguished teaching position at the "Hochschule für Music" in Vienna.

Paul Badura-Skoda was "discovered" as early as 1949 by Wilhelm Furtwängler and Herbert von Karajan appearing as soloist in their concerts. These performances, as well as his first appearance at the Salzburg Festival in 1950, helped to spread his fame as a great pianist and laid the foundation for an international career that has taken him to all parts of the globe. He is renowned for mastering the non-legato touch in Mozart's works to such an extent that clarity is maintained even in the most rapid passages.

Badura-Skoda's versatility and profound understanding of music encompasses much more than the pianistic aspect. Though first and foremost a pianist, he also composes and conducts. He writes about the purpose of expanding knowledge of compositional styles and fully understanding the composers intentions. Mr Badura-Skoda has co-authored with his wife, Dr Eva Badura-Skoda, "Interpreting Mozart on the Keyboard", a book which has been translated into six languages.

~

Schedule of Public Events:

Tuesday, January 29	Lecture, 8 pm, Convocation Hall *"Problems in the interpretation of Mozart's piano works with a sideglance on other composers."*
Wednesday, January 30	Chamber Music Coaching, 10 am, Convocation Hall Piano Masterclass, 8 pm, Convocation Hall
Fri. & Sat., February 1 & 2	Performance of WA Mozart's *Piano Concerto No. 18, K.456 in B-flat Major* with the Edmonton Symphony Orchestra, Uri Mayer, conductor, 8 pm, Jubilee Auditorium
Sunday, February 3	Matinee performance of WA Mozart's *Piano Concerto No. 18, K.456 in B-flat Major* with the Edmonton Symphony Orchestra, Uri Mayer, conductor, 2 pm, McLab Theatre
Monday, February 4	Chamber Music Coaching, 10 am, Convocation Hall Piano Masterclass, 8 pm, Convocation Hall

Tickets for the Edmonton Symphony Orchestra performances are available at the ESO Box Office or all BASS outlets. All other events are presented free of charge. For further information please call 492-0592 for a recorded message.

Participants for the piano masterclasses and chamber music coaching sessions will be chosen based on the results of a prior audition. For audition application forms please contact the Department of Music, 492-3263.

The Boris Roubakine Piano Club

presents

MAREK JABLONSKI
Piano

BENEFIT CONCERT

in memory of

Friema Boroditsky

PRE-CONCERT RECITAL

SUSAN COTTRELL, Violin

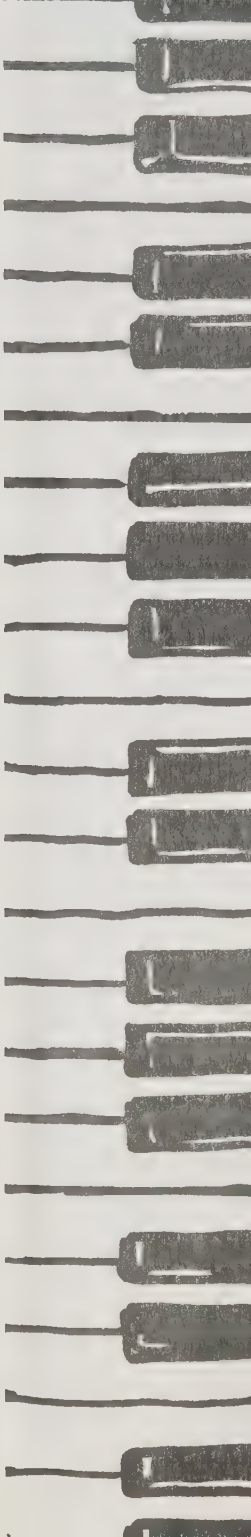
SUSANA SINGER, Piano

Honorary Patrons

Sandy Mactaggart, Chancellor, University of Alberta
Patricia Clements, Dean of Arts, University of Alberta

JANUARY 19, 1991

Convocation Hall, University of Alberta



PRE-CONCERT RECITAL
7:00 PM

Susan Cottrell, violin
Susana Singer, piano

Largo	Veracini (1690 - 1750)
Introduction and Rondo capriccioso	Saint-Saens (1835 - 1921)
Tzigane	Ravel (1875 - 1937)

Yamaha Champagne Interlude

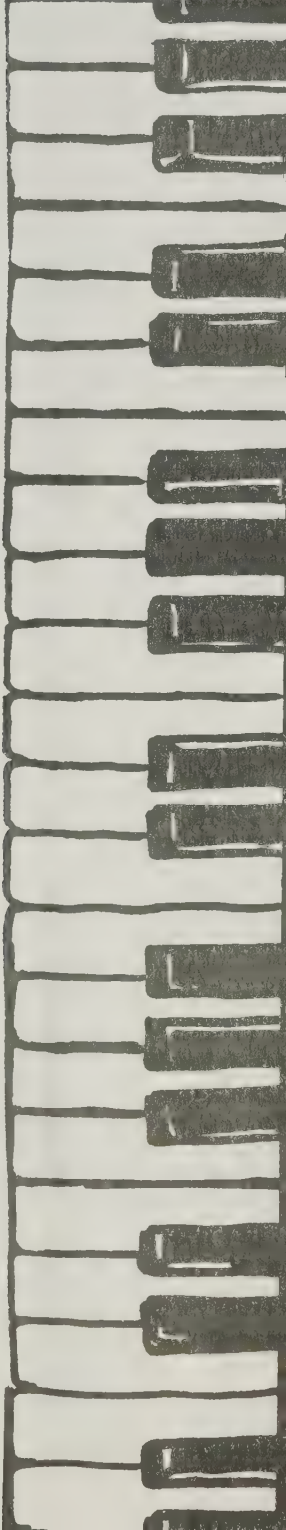
7:30 PM

MAREK JABLONSKI
RECITAL
8:15 PM

Impromtus Opus 142, Nos. 1 and 2 Opus 90, No. 4	Schubert (1797 - 1828)
Sonata in F minor, Opus 5 Allegro maestoso Andante espressivo Scherzo - Allegro energico Intermezzo - Andante molto Finale - Allegro moderato ma rubato	Brahms (1833 - 1897)

Intermission

Prelude No. 2, Book I - Voiles Prelude No. 5, Book II - Bruyeres	Debussy (1862 - 1924)
Impromptu in F minor Opus 31, No. 2	Fauré (1845 - 1924)
El Albaicin Navarra	Albéniz (1860 - 1909)



VIOLIN RECITAL NOTES

Veracini Largo

Francesco Marie Veracini was an Italian violinist and composer who wrote many sonatas and other works featuring the violin. His Largo is a fine example of the beautiful singing style of the Italian baroque.

Camille Saint-Saens: Introduction and Rondo capriccioso

The scheme of the Introduction and Rondo capriccioso, composed in 1909, rests upon the rhythmic base of a Spanish dance, the Aragonese jota. After a serious, poised prologue, the composer spins out bravura music in rondo form. The tension mounts continuously, displaying new, increasingly difficult elaborations, which are resolved by a dazzling coda.

Maurice Ravel: Tzigane

Tzigane was written in 1924 and dedicated to Yelly d 'Aranyi, the Hungarian violinist and grandniece of Joachim. It has been said of the Tzigane that "... in the solo part, not only has every known technical effect been used, but Ravel has invented new ones." There is a feeling of unabashed virtuosity and a lack of self-consciousness about the piece, from the remarkable opening cadenza to the glittering ending.

Susan Cottrell

PIANO RECITAL NOTES

Franz Schubert: Impromtus

That a musician, whose worldly circumstances were nothing but poverty and misery, would be constantly creating some of the happiest music written, gives us a clue as to where the artistic spark originates in the human spirit. The music of Franz Schubert is like "the eternal river of life", at times forming dark pools in the minor tonalities, but for the most part cascading in the major ones, constantly flowing forward, overcoming all obstacles in expressing the composer's deep inner happiness at being alive. The Impromptus for piano are a case in point. Among the many elements in the Opus 142, No. 1 in F minor there is a lovely statement concerning Schubert's national origins. Here we have the composer expressing his love for the Tyrolienne folklore. In the following two trio sections, the left hand crosses back and forth between soprano and bass, creating a dialogue whose profound beauty escapes description. The A flat Impromptu, Opus 142, No. 2 contains one of Schubert's most romantic melodies, yet founded on melodic and harmonic simplicity akin to that of Mozart. Finally we have the famous Opus 90, No. 4 which with its simple but constant arpeggio figuration, evokes the feeling of sitting by a fresh spring.

Brahms: Sonata in F minor, Opus 5

The monumental Sonata in F minor Opus 5 by Brahms is nothing short of gigantic. Its five movements run the whole garment of powerful emotions that the composer repeatedly expressed in his early period: youthful energy and power, romantic love, bitter irony in a stupendous waltz movement, tragedy in a funeral march and finally a rise from doubt to triumph and joy. This is probably the most extensive sonata written in the 19th century.

Debussy: Preludes

In the Preludes by the Impressionist Claude Debussy (actually, the first "modern" composer) we have music that evokes particular moods, which the composer then renders more suggestive by giving a title at the end of each one. Voiles or "Sails" is an astonishing piece, as the entire work is based on the whole-tone scale, thereby creating a feeling of the stillness and laziness one might feel while sitting by the water on a hot summer's day. Bruyere, on the other hand, is a simple "nature painting" of a pastoral setting very much resembling another well-known Prelude "La fille aux cheveux de lin" (The girl with the flaxen hair).

Fauré: Impromtu in F minor

Gabriel Fauré's Impromptu in F minor is a particularly successful virtuoso miniature. It was a favorite of some of the great pianists earlier in the century and is a brilliant example of piano writing in the French style, in mood as in its technical and harmonic aspects.

Isaac Albéniz: El Albaicin and Navarra

Isaac Albéniz, following a lifetime of writing effective short "salon" pieces, set out to create a monumental series of piano works inspired by the atmosphere and colours of the various regions of his native Spain. They are all, however, rhythmically based on the dances of Andalusia, the heartland of the art of the Flamenco song and dance, and each one is extremely demanding of the pianist's technical virtuosity. El Albaicin is no exception, with its melancholic accents alternating with the singer's chant, climaxing with an impassioned combination of the two, finally ending in a haunting atmospheric evocation of the gypsy quarter of the city of Granada. Navarra was to be the first of another great suite but the composer died before its completion. It nevertheless could be considered the most glorious of all these works. Here we have a magnificent painting of Spain under the brilliant sun, written in the major key. The middle section uses an actual popular song arranged within a spectacular display of pianistic fireworks.

Marek Jablonski

This evening's concert is being recorded by C.B.C. Stereo for airing on as yet unspecified future dates: "Sunday Arts" (CBC Radio 740, 6:00 - 9:00 am Sundays); and "Alberta in Concert" (CBC Stereo 90.0, 8:00 pm Sundays).

Proceeds from this benefit concert will be donated to the Music Resources Centre, University of Alberta, in memory of Friema Boroditsky.

MAREK JABLONSKI *has captured a special place in the hearts of Edmontonians. He came to this part of the world from Poland as a young and extraordinarily gifted child. His studies here and subsequently at the Banff School of Fine Arts, the Aspen School of Music and the Julliard School of Music catapulted him into an international concert career. It is said of Mr. Jablonski's playing that "his clean, magical, well polished technique, his beautiful touch and his limpid tone find their way straight to the music's heart and spirit" (Der-Express - Vienna). In the field of pedagogy, Marek Jablonski's linguistic talents (he speaks a number of languages fluently) have enabled him to give master classes in many parts of the world. For the past 15 years, he has been a guest artist at the Banff School of Fine Arts. He conducts the annual piano master class at the Bergamo Festival in Italy and teaches Advanced Performance Programs at the Royal Conservatory of Music in Toronto. Mr. Jablonski is presently the principal clinician of the Boris Roubakine Piano Club.*

SUSAN COTTRELL *is a native of Alberta and a former pupil of Ranald Shean of Edmonton. Studies in Aspen, Montreal and Toronto led her to pursue a career as a freelance musician. A long list of honours and awards acclaim her stature as a highly gifted and accomplished violinist.*

SUSANA SINGER *is a native of Argentina who now makes her home in Edmonton. Susana has performed extensively in Europe and South America. She has been heard on C.B.C. radio both as a recitalist and as a soloist with the Edmonton Symphony Orchestra.*

FRIEMA BORODITSKY *(1938 - 1989) was born and raised in Winnipeg. Her Bachelor of Music degree, with distinction as University Scholar, was from McGill University. She had an active musical career as a teacher, lecturer and adjudicator. Friema was a member of the Edmonton Registered Music Teachers Association and the Boris Roubakine Piano Club. A perpetual student herself, she would have been pleased to know that other students would benefit from tonight's celebration of music.*

THE BORIS ROUBAKINE PIANO CLUB *was formed in 1955 and is named after its original clinician. Until his sudden death in 1974, Boris Roubakine shared with this group of teachers his extensive knowledge of piano literature and pedagogy, inspiring dedication to a higher standard of teaching and performing in all. The club continues to maintain its philosophy and ideals through fruitful association with various renowned clinicians.*

ACKNOWLEDGEMENTS: *The Boris Roubakine Piano Club would like to acknowledge generous financial assistance from Yamaha Pianos and Organs, Baldwin Pianos and Organs, and Oliver Music Company Limited. The Music Department of the University of Alberta deserves special recognition for its contribution in the use of Convocation Hall and the new Hamburg Steinway piano.*

In Tune

Words on Music

University of Alberta
Edmonton, Canada

Message from the Chair:

Brenda assures me that *In Tune* is scheduled to arrive before Christmas, so I will take this opportunity to extend best wishes for a happy holiday season and a happy and healthy New Year to all our readers. I'm writing this in the midst of end of term concert preparations: the weekends have been filled with music, although the thoughts of final exams must also be starting to nag at the minds of our students. I suppose they are the ones who need best wishes most of all.

We are also looking forward to some of the major events of next term. You might want to take particular note of two: a benefit concert by Marek Jablonski in memory of Friema Boroditsky, proceeds to the Music Resources Centre; and the first part of the TriBach Artist-in-Residence visit by Paul Badura Skoda. I hope to see many of you there.

We begin a new adventure with this edition of *In Tune*. The Alumni Affairs office has provided us with around 400 names and as quickly as we can enter names and addresses into our mailing program we will be mailing the newsletter to graduates of the Department of Music. We have talked often about getting in touch with our alumni and I am pleased that we have finally taken the first step. I hope to hear from many of you.

Wesley Berg

Faculty Activities:

Helmut Brauss travelled to Germany in Oct. to perform a piano recital in Sindelfingen, as well as a joint concert with vocalist Kuniko Furuhata in Pforzheim. Professor Brauss presented a masterclass and piano recital at Mount Royal College in Calgary during Dec.. On the occasion of the great composer's birthday, January 27th, Helmut Brauss will present a Mozart piano recital. . . **Alexandra Munn** has been invited to give masterclasses at Medicine Hat College, Feb. 9th & 10th. **Wesley Berg** has been invited to present a lecture in January to a gathering of Mennonite church musicians and scholars in Winnipeg. . . Works by **Garth Hobden,** Piotri Corella and **Alfred Fisher,** were recently broadcast on David Olds program "Transfigured Night," on CKLN Radio, Toronto. **Garth Hobden** and Piotri Corella have been collaborating on an electro-acoustic work entitled *"Dreams of Ulysses",* which was recently chosen for an exhibition of Polish artists working in exile. This will take place during Nov. & Dec. of 1991 in Warsaw. . . **William H Street,** as a representative of the Alberta Band Association, spent several days in Oct. & Nov. in Southern Alberta working with school band programs in Red Deer, Calgary and Okatoks. He also presented a lecture on Senior Sight-Reading for bands to the 1990 Alberta Music Conference in Calgary, Nov. 10. . . **Regula Qureshi** presented a voice/sarangi recital of Urdu poetry at a conference on Pakistan held at Villanova University, Philadelphia Nov. 17-19. . . The Dept. of Music made a strong showing at the First Annual Conference of the Society for Musical Traditions which brought together ethnomusicologists from across Canada.

(continued)

Faculty Activities continued

Held at the U of Calgary Oct. 26 & 27, 1990, the two-day program was organized by **Regula Qureshi.** Three faculty members and two graduate students in ethnomusicology presented papers: **Wesley Berg, Alfred Fisher, Regula Qureshi, Kenneth Chen, & Dorothy Leonard.**

Electroacoustic '91 - The Tour

On February 27, 1991, The Department of Music will have the opportunity to present a concert of electroacoustic works by some of Canada's leading exponents in this field.

The **ELECTRO TRACES ÉLECTRO** tour is sponsored by the Touring Office of the Canada Council, and two other sources: Ministrère des Affaires Culturelles du Québec, and Secrétariat de Affaires Intergovernmentales Canadiennes du Québec. This exciting event is scheduled to be held in Convocation Hall, Arts Building at 8 pm, Feb. 27. The presentation will include works by Claude Schryer, Robert Normandeau, Christian Calon, and many other notable composers. Some of the works will include live performance, and eight composers/performers will be in attendance.

The Department is seeking additional outside funding to assist with the presentation of this event. Any donation or sponsorship would be gratefully accepted. If you have an interest in electronic music, please contact Garth Hobden for further information about this and other electronic music events.

Carnegie Hall, New York

In November, Professors Ratzlaff and Ollikkala travelled to New York to prepare Brahms' *Requiem* under the direction of Robert Shaw. Robert Shaw is well-known as a recording artist and choral educator and lived up to the acclaim which accompanies his name.

A total of 28 hours of rehearsal in the four days preceding the concert were an inspiring time of musical and technical growth under the meticulous guidance and musical wisdom of Shaw. His sincere desire to transform the written page into a clearly comprehensible, aesthetically pleasing aural presentation of the composer's will was evident in each of Shaw's words and gestures. Shaw enabled 150 singers from diverse backgrounds across North America to knit together into one unified body. These hours of musical communion culminated with a truly moving performance of Brahms' *Requiem* in Carnegie Hall.

Shaw's ability to inspire so many musicians to perform sometimes beyond their capabilities, creating a palpable communication link between them and the capacity audience at Carnegie Hall, is remarkable for a man in his mid-seventies.

It would be remiss not to mention that when Leonard Ratzlaff and Debra Ollikkala were not involved in rehearsals, they were enjoying as much of what New York has to offer as can be squeezed into a few hours a day -- concerts at Carnegie Hall, a Broadway show, the Met, a NY Knicks game at Madison Square Gardens, the Statue of Liberty, Metropolitan Museum of Art, and NY subways, taxis and restaurants. All-in-all a wonderful celebration of the 100th anniversary of Carnegie Hall.

Profile: Violet Archer

By J Whittle

The evening of 27 September brought a new honour to professor emerita Dr Violet Archer. The occasion was the tenth anniversary of the founding of the Prairie Region office of the Canadian Music Centre in Calgary, and the honour a citation recognizing her support of the Centre over the past decade. In particular, the award recalled an earlier celebration which took place in Calgary on 13 November 1987, when the Centre's library became the Violet Archer Library, acknowledging a generous endowment which she provided to fund the purchase of new scores and recordings for years to come.

Archer Profile continued

The gift was entirely characteristic. For, while it is as a composer and teacher that she is most widely known, she has placed herself just as consistently in the advocate's role -- for her own music, for the music of her colleagues and students, for the music of this century. One thinks of her service on the Board of the Canadian League of Composers in the 1970s, and of the Alberta Composers Association in the early 1980s; of the Canada Music Week events which she has organized each year since she arrived in Edmonton in 1962; of political activity -- she's currently lobbying the federal government for a system of incentive grants to publishers willing to issue Canadian works; of her faithful membership in the Edmonton branch of the Alberta Registered Music Teachers Association, where, at every opportunity, she encourages teachers, and through them their students, to "meet modern music". So while the Canadian Music Centre citation acknowleges a particular act of generosity, which has ensured that its library will be equipped to promote the music of a new generation of composers, it also gives public recognition to an attitude which has directed her activity throughout her career, and which constitutes one of her great contributions to the musical life of her city and her country.

Early career activities

That attitude was partly inspired, no doubt, by events of 40 and 50 years ago, when the help flowed in more than out, and it is certainly sustained by the memory of colleagues and friends who were her champions.

Archer Profile continued

George Little was such a one, Montreal conductor and educator, founder of the Montreal Bach Choir. From the Choir's beginning in 1951 Archer's works were part of the repertoire: *Landscapes*, *Three French-Canadian Folk Songs*, *Proud Horses*, *Songs of Prayer and Praise*. Successful public performances led to CBC broadcasts, and as the choir became known across the country, so did Archer's music. In a remarkably short time confidence grew to the point of supporting a major undertaking, the presentation of *The Bell: Cantata for Mixed Chorus and Orchestra*, Archer's graduating work at Yale, which received its premiere performance in a CBC broadcast on 4 February 1953 under George Little's direction. The work so impressed CBC music director Geoffrey Waddington that he later mounted a performance with CBC forces under his own direction, which was broadcast on CBC in May, 1956, recorded by the CBC Music Transcription Service, distributed to broadcasting agencies around the world, and ultimately included in the retrospective anthology of Archer recordings issued in 1983.

Academic Achievements

The association with George Little came just at the close of the formative period of Archer's career, at the beginning of her artistic maturity. Many readers will be familiar with the broad outlines of that career. First, student days at McGill, leading to the Mus. Bac. in 1936.

Archer Profile continued

Then a period of consolidation, supporting herself by working as a pianist, organist and percussionist, her growth as a composer guided by the Dean of Music at McGill, Douglas Clarke. Her period of study was highlighted by a series of lessons with Bartok in New York in the summer of 1942, and culminated in two years at Yale, where she received the MMus in 1949, having worked with Richard Donovan, and with the composer who undoubtedly exercised the greatest influence on her development, Paul Hindemith. Then the teaching career, beginning at McGill from 1943 to 1947, and continuing after her period of study at Yale with three years as composer in residence at North Texas State College in Denton, eight years as instructor in theoretical subjects and composition at the University of Oklahoma in Norman, and sixteen years as chairman of the Division of Theory and Composition at the University of Alberta.

And now, from the summer of 1978, retirement. Far from bringing a slackening of activity, it has provided the freedom to pursue with new concentration and vigour the activities on which she has focused from the beginning, advocacy certainly, and also teaching, but especially composition.

(Continued in the next issue, with some notes on Dr. Archer's recent activities and compositions.)

Program Previews:

Saturday, at 8 pm
January 12, 1991
Convocation Hall

ENCOUNTERS III: An eclectic program of music featuring a variety of performers. See the ENCOUNTERS article on pages 13 & 14 for program details. Tickets are $5/Adults & $3/Students and Seniors.

Thursday, at 7:30 pm
January 17, 1991
Humanities Ctr. LT #1

LECTURE: William Malm (University of Michigan) *"1000 Years of Japanese Traditional Music"* Co-sponsored by Dept. of East Asian Languages & Literature. Free admission.

Thursday, at 8 pm
January 17, 1991
Convocation Hall

MASTERS STUDENT RECITAL: David Scott, composer. Program: **Archipelago** (1990); **Labrys** (1990); **Five Short Songs** (1986); **Piano Variations** (1990); and **Guitar Sonata** (1984). Free admission.

Friday, 12 to 1 pm
January 18, 1991
Rm 1-29 Fine Arts Bldg.

LECTURE SERIES: William Malm (University of Michigan) Video presentation on the Music of Kabuki. Co-sponsored by Dept. of East Asian Languages & Literature. Free admission.

Saturday, at 7 pm
January 19, 1991
Convocation Hall

BENEFIT CONCERT featuring Marek Jablonski, pianist. Presented by the Boris Roubakine Piano Club in memory of Friema Boroditsky. See article on page 11 for program details.

Monday, at 12:00 pm
January 21, 1991
Convocation Hall

LECTURE/DEMONSTRATION: Jan Overduin (Wilfred Laurier University) *"Organ Works of Barrie Cabena"* Free admission. See Organists News on page 12 for more information.

Sunday, at 8 pm
January 27, 1991
Convocation Hall

FACULTY RECITAL: Helmut Brauss, pianist. In celebration of the **WA Mozart** bicentennial. Program: Fantasy K.396, Variations K.460, & Sonatas K.281, K.333,and K.576. Free admission. *Co-sponsored by the Johann Strauss Foundation of Edmonton.*

Tuesday, at 8 pm
January 29, 1991
Convocation Hall

TriBACH Artist-in-Residence Lecture: Paul Badura-Skoda. *"Problems in the interpretation of Mozart's piano works with a sideglance on other composers"* Free admission.

Wed. & Mon., at 10 am
Jan. 30, & Feb. 4, 1991
Convocation Hall

TriBACH Artist-in-Residence Chamber Music Coaching with Paul Badura-Skoda. Participants will be chosen by prior audition. *(For application information call 492-3263.)* Free admission.

Program Previews continued

Wed. & Mon., at 8 pm
Jan. 30, & Feb. 4, 1991
Convocation Hall

TriBACH Artist-in-Residence Piano Masterclass with Paul Badura-Skoda. Participants will be chosen by prior audition. *(For application information call 492-3263.)* Free admission.

Friday and Saturday
February 1 & 2, 1991
at 8 pm
Jubilee Auditorium

PAUL BADURA-SKODA, pianist, with the Edmonton Symphony Orchestra, Uri Mayer, conductor. Mr Badura Skoda will be performing Mozart's *Piano Concerto No. 18, K.456 in B-flat Major.* Contact the ESO Box Office or any BASS outlet for tickets.

Sunday, at 2 pm
February 3, 1991
Maclab Theatre

PAUL BADURA-SKODA, pianist, with the Edmonton Symphony Orchestra, Uri Mayer, conductor. Mr Badura Skoda will be performing Mozart's *Piano Concerto No. 18, K.456 in B-flat Major.* Contact the ESO Box Office or any BASS outlet for tickets.

Sunday, at 8 pm
February 3, 1991
Convocation Hall

MASTERS STUDENT RECITAL: The Contrapunctus Chamber Ensemble conducted by **Timothy Hankewich,** will perform Mozart's *Missa Longa, K.262, in C Major.* Free admission.

Thursday, at 3:30 pm
February 7, 1991
Rm 2-32 Fine Arts Bldg.

LECTURE SERIES: Christopher Lewis (University of Alberta) *"Tonal Syntax for an Atonal Vocabulary: The Case of Schönberg's op. 11".* Free admission.

Saturday, at 8 pm
February 9, 1991
Convocation Hall

ENCOUNTERS IV: An eclectic program of music featuring a variety of performers. See the ENCOUNTERS article on pages 13 & 14 for program details. Tickets are $5/Adults & $3/Students and Seniors.

Wednesday, at 8 pm
February 27, 1991
Convocation Hall

ELECTRO TRACES ÉLECTRO from Montreal
Sponsored in part by the Touring Office of the Canada Council
Free admission. (Please see the article on page 2 for details.)

Thursday, at 3:30 pm
February 28, 1991
Rm 2-32 Fine Arts Bldg.

LECTURE SERIES: Jacobus Kloppers (The King's College) *"The Controversy Regarding Bach's Creative Process"* Free admission.

Thursday, at 8 pm
February 28, 1991
Convocation Hall

FACULTY RECITAL: Richard Troeger, harpsichordist/clavichordist Debut of the Department of Music's new clavichord in a program devoted to works by JS Bach. Free admission.

January 1991

Concerts & Events

department of Music

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1 New Year's Day	2	3	4	5
6	7 First day of classes-Term II	8	9	10	11	12 8:00pm *Concert: ENCOUNTERS III Convocation Hall
13	14	15	16	17 7:30pm Lecture: William Malm, LT#1 Humanities Ctr. 8:00pm Masters Student Recital: David Scott, composer	18 12:00pm Lecture: William Malm, Rm.1-29 Fine Arts Bldg.	19 7:00pm *Benefit Concert: Marek Jablonski, pianist Convocation Hall
20	21 12:00pm Lecture/ Demonstration: Jan Overduin, organist Convocation Hall	22	23	24	25	26
27 8:00pm Faculty Recital: Helmut Brauss, pianist, Con Hall	28	29 8:00pm Lecture: Paul Badura-Skoda Convocation Hall	30 10:00am Chamber Music Coaching: Paul Badura-Skoda,Con Hall 8:00pm Piano Masterclass: Paul Badura-Skoda Con Hall	31		

TriBACH Artist-in-Residence: PAUL BADURA-SKODA

TRIBACH
ARTIST IN RESIDENCE

EVENTS ARE SUBJECT TO CHANGE.

February 1991

Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1 8:00pm *Concert: Paul Badura-Skoda, pianist & Edmonton Symphony Orchestra, Jubilee Auditorium	2 8:00pm *Concert: Paul Badura-Skoda, pianist with Edmonton Symphony Orchestra at the Jubilee Auditorium
3 2:00pm *Concert: Paul Badura-Skoda & ESO, Maclab Theatre 8:00pm Masters Recital: Timothy Hankewich, conductor	4 10:00am Chamber Music Coaching: Paul Badura-Skoda, Con Hall 8:00pm Piano Masterclass: Paul Badura-Skoda, Con Hall	5	6	7 3:30pm Lecture: Christopher Lewis Rm 2-32 Fine Arts Bldg.	8	9 8:00pm *Concert: ENCOUNTERS IV Convocation Hall
10	11	12	13	14 Valentine's Day	15	16
17	18 Family Day	19	20	21	22	23
24	25	26	27 8:00pm Concert: Electro Traces Electro, Convocation Hall (Tentative. Please call to confirm.)	28 3:30pm Lecture: Jacobus Kloppers Rm 2-32 Fine Arts Bldg. 8:00pm Faculty Recital: Richard Troeger, harpsichordist/ clavichordist, Convocation Hall		

TRIBACH
ARTIST IN RESIDENCE

TriBACH Artist-in-Residence: PAUL BADURA-SKODA

TriBACH Artist-in-Residence: PAUL BADURA-SKODA

Reading Week

General Concert Information:

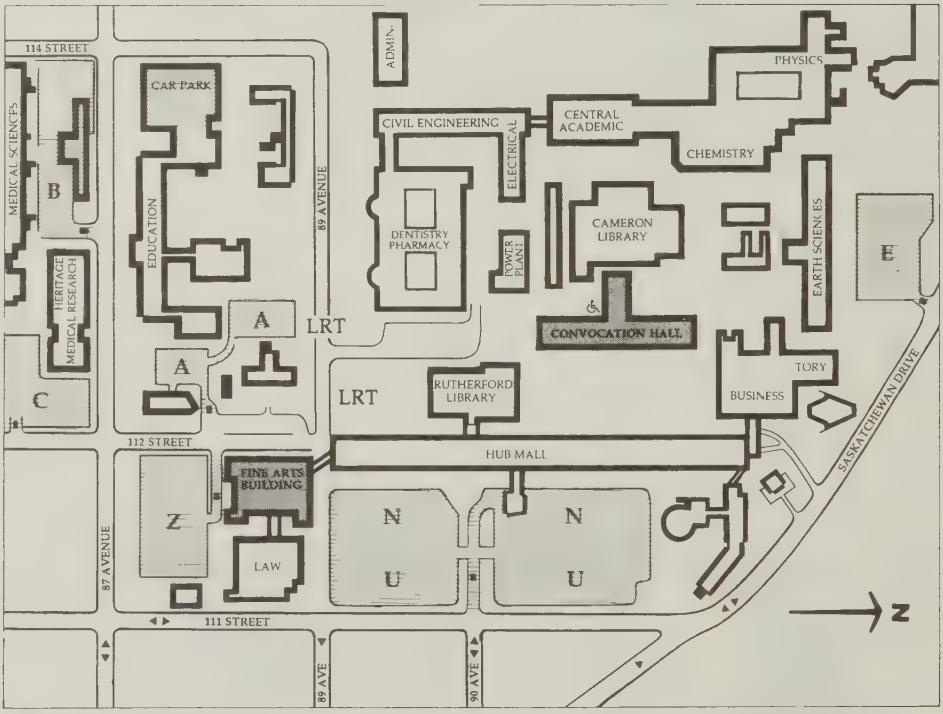
Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheelchair access is from the south-west side loading door of the Arts Building. Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indicated by an asterisk (*) on the calendar of events. Tickets are $5 for adults and $3 for students and seniors unless otherwise indicated. Advance tickets are available from the Music General Office, 3-82 Fine Arts Building, during office hours *(8:30 am to noon and 1:00 to 4:30 pm Monday-Friday)*.

In most cases, tickets are also available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

PLEASE NOTE: All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts, (after office hours a recorded message will inform you of any additions or deletions to our schedule).

IN TUNE: Words on Music is published bi-monthly by the University of Alberta, Department of Music, 3-82 Fine Arts Bldg., Edmonton, T6G 2C9, (403)492-3263. Letters from our readers are welcome. Editor-in-Chief: Wesley Berg, Managing Editor: Brenda Musselman.

Campus Map



Designed by L.C.Mwenesi
M.V.A. Department of Art and Design

-CONVOCATION HALL/ARTS BUILDING
-FINE ARTS BUILDING

-PARKING AREAS

LRT -LRT CONSTRUCTION

Student and Alumni Activities:

The following alumni are enrolled in PhD programs across Canada: **John Doerksen** (MMus 1990) in music theory at the University of Western Ontario; **Andrew Zinck** (MMus 1990) in musicology at the University of Toronto; **Glen Ethier** (MMus 1990) in music theory at the University of British Columbia; and **Kenneth Chen** (MMus 1990) in ethnomusicology at the University of Alberta. . . DMus candidate **Joachim Segger** will perform Mozart's *Piano Concerto No. 18 in B-flat Major, K.456* with the Edmonton Symphony Orchestra at Spruce Grove's Horizon Stage on Jan. 25th. . . **David Scott,** MMus candidate in composition, was recently awarded the William Rea Scholarship and a Manitoba Arts Council Merit Award. Two of his works were also performed recently: *Variations* for clarinet & cello in Winnipeg (Nov. '90), and *Five Short Songs* for mezzo-soprano, viola & piano in Ottawa (Dec. '90). David will present a full recital of recent and not-so-recent works on Jan. 17 at Convocation Hall. . . **Michael Redshaw** (DMus 1990) was recently awarded a William Rea Scholarship. . . The following undergraduate scholarships and awards were recently presented: The Edmonton Musical Club Scholarship: **Danielle Wessel**; The Lloyd Thomas Award: **Allison Storochuk**; The Symphony Women's Educational Trust Fund Award: **Charles Stolte, Michael Gau, Cathryn Perrier, Dorren Kuschminder**; The Eva Shaw Memorial Prize: **Tammy-Jo Mortensen**; The Italian Women's Society Scholarship: **Jeri-Mae Astolfi. . . Roger Admiral** (MMus 1990) received the Flore Shaw Graduate Scholarship in Music.

It's 10 O'Clock -- Do you know where your classmates are?

This issue of In Tune has been mailed to alumni of Music programs. We want to keep in touch with our graduates and we're very interested to know about their professional accomplishments. So interested, in fact, that we'll include as much information as possible in future issues. If you are one of our graduates, we'd like to hear from you! Please contact us at the following address:

In Tune Alumni News
c/o Department of Music,
3 -82 Fine Arts Building,
University of Alberta,
Edmonton, Alberta T6G 2C9.

Madrigal Singers on CBC Stereo

On Sunday, December 2nd, the University of Alberta Madrigal Singers joined the Alberta Baroque Ensemble in a concert entitled *Music for a Festive Season* at Robertson-Wesley United Church. This exciting concert included a performance of *Magnificat* by Giacomo Perti and Giovanni Martini's *Domine, as adjuvandum me festina* by the Madrigal Singers under the direction of Leonard Ratzlaff.

These works were recorded by the CBC for broadcast on CBC Stereo's "ARTS NATIONAL" December 18 and will be aired a second time on "MOSTLY MUSIC", Monday, December 24 at 9:00 am, on CBC Stereo 90.9 FM.

A Benefit Concert featuring:

Marek Jablonski, pianist

Presented by the **Boris Roubakine Piano Club** in memory of one of their members, *Friema Boroditsky,* with proceeds to the University of Alberta Music Resources Centre.

Saturday, January 19, 1991, at 7 pm in Convocation Hall, Arts Building

7:00 pm Pre-concert recital with Susan Cottrell, violinist and Susana Singer, pianist with works by Veracini, Ravel and Saint-Saens.

7:30 pm Yamaha Champagne Interlude

8:15 pm Main concert with Marek Jablonski. Program: works by Schubert, Brahms, Debussy, Fauré and Albeniz.

Tickets: $20/Adults & $14/Students & Seniors. Available from Yamaha Piano and Organs, Oliver Music, The Gramophone, Baldwin Pianos & Organs and the Department of Music.

Visiting Lecturer:

Dr William P Malm, world-renowned specialist on Japanese music and distinguished professor of music at the University of Michigan, is visiting the University of Alberta January 16-18, 1991.

The highlight of his stay is an illustrated lecture entitled *"One Thousand Years of Japanese Traditional Music",* to be held Thursday, Jan. 17 at 7:30 pm in Lecture Theatre #1, Humanities Centre. Free admission.

On Friday, January 18, Professor Malm will make a video presentation on the Music of Kabuki in Rm 1-29 Fine Arts Bldg. from 12:00 to 1:00 pm. Free admission.

Professor Malm has written several books on Japanese music including the ground-breaking Japanese Music and Musical Instruments (1959), Studies in Kabuki (1978) and Six Hidden Views of Japanese Music (1986). He is a past President of the Society for Ethnomusicology and has received numerous awards for his outstanding work. Professor Malm's visit is co-sponsored by the Department of East Asian Languages and Literature and generously supported by the Consulate General of Japan in Edmonton.

New Look for In Tune

The next issue of **In Tune** will be produced using a new format. The new size of 8½ by 11 inches will enable us to save time, energy and money, while allowing us more space to bring you photos, stories and concert information. As always, we welcome your suggestions.

Organists News

Calgary International Organ Festival details: U of A organ student Glen Segger performed Brahms' *Prelude and Fugue in G minor* in a masterclass given by Russell Saunders. Glen did an excellent job in spite of the television cameras and crowded conditions on the balcony of St. Mary's Cathedral. The students were very impressed with the commissioned work, *Snow Walker,* by Michael Colgrass and were able to discuss aspects of the work with the composer. The experience of attending such an event and participating in the workshops and masterclass was unique and valuable. Participation was facilitated by alumni donations dispersed from the Alma Mater Fund. We gratefully acknowledge this support.

Recitals: The noon-hour student organ recital series has been successfully launched with three colourful and enjoyable recitals. Upcoming recitals will be on Wednesdays: Feb. 6, March 13 and April 10. Admission is free, all are welcome and encouraged to attend.

Lecture: Organist **Jan Overduin**, Professor of Organ and Church Music at Wilfred Laurier University, will give a lecture on the organ works of Canadian composer Barrie Cabena in January 21, 1991 in Convocation Hall beginning at noon. Richard Van der Woude will perform a work of Cabena's to initiate the lecture-demonstration. Admission is free and open to the public.

DONATIONS

The **National Congress of Italian-Canadians** has laid the groundwork for an endowment to support opera productions with a generous donation earmarked for that purpose. Increasing costs and decreasing levels of funding have meant fewer opera productions -- our "annual" opera production is presented only every two years or when financially possible. The production of Mozart's *The Magic Flute,* planned for the Mozart bicentenary in 1991, had to be cancelled for lack of financial support. While the cancellation of our opera productions has an impact on the overall cultural quality-of-life in Edmonton, the greatest impact is on Music students who are deprived of the opportunity to participate in an event which is vital to their musical training. The generosity and foresight of the National Congress of Italian-Canadians has begun to secure the future of opera education in the Department of Music.

The **Boris Roubakine Piano Club** has scheduled a benefit concert with Edmonton-born pianist **Marek Jablonski** for Saturday, January 19, 1991 in Convocation Hall. A pre-concert recital will feature violinist Susan Cottrell. Proceeds from this concert, which is dedicated to the memory of Friema Boroditsky, will be donated to the Music Resources Centre, our library of printed music and sound recordings. Students, faculty members and borrowers from the community alike will benefit from this donation. Further information and ticket prices are to be found on page 11 of this issue.

The ENCOUNTERS Series:

The premier series of the Music Department

Since 1985 the ENCOUNTERS series has been a major feature of the concert scene in Edmonton. It was the brainchild of its artistic director, Malcolm Forsyth who, with the assistance of first Leonard Ratzlaff and recently William H Street, has attempted to compile each season four challenging programs of the highest artistic standards. Its establishment was in answer to two perceived needs: namely, (i) the absence of programs in today's musical society where the audience, including our own students, could encounter repertoire that was not only new to them, but in a medium which they might easily pass by in their particular discipline, and (ii) the need to make possible performances of repertoire which involve those very mixed ensembles which are less frequently assembled.

Thus it is that our philosophy remains to provide the musical public with the opportunity to expect the unexpected, to hear repertory from different eras and in different styles, in addition to recognised masterworks. In the short history of the series we have paid frequent homage to Brahms, Schubert and Mendelssohn, for example, but offerings have also included the likes of Crumb, Froberger, Rota, Barber and Bax.

This year we pay special attention to Mozart, as in the bicentenary of his death. Each program in 1991 will feature a work of his; some of celebrated greatness, and others from the fringes of his enormous output.

ENCOUNTERS III

Saturday, January 12, 1991 at 8 pm

Paul Hindemith - *Trio, opus 47*

While teaching viola and composition in Berlin, Hindemith developed a close relationship with his colleague - composer, conductor, pedagogue and saxophonist - Gustav Bumcke (1886-1963). Out of this relationship grew three important chamber works, including the Trio, opus 47 for piano, viola and tenor saxophone (or heckelphon), written in 1928. Hindemith explores the expressive and virtuoso solo characteristics of each of the three instruments as they play in solo, duet and eventually trio.
Performers: Michael Bowie, viola; William H Street, saxophone; Helmut Brauss, piano.

Ned Rorem - *Ariel, Five poems of Sylvia Plath, (1933-1963) for soprano, clarinet & piano*

The music was composed in New York during May, 1971 and the poems were published in 1965. "Plath became a spokeswoman for the angry, the disillusioned, the bewildered generations of the 1960s and 1970s." (from *Bitter Fame* written by Anne Stevenson.)
Performers: Debra Ollikkala, soprano; Dennis Prime, clarinet; Alexandra Munn, piano.

WA Mozart - *Adagio in B minor, K.540 & Variations on an Air of Schikaneder K.613*

Two infrequently performed gems from the last two years of Mozart's life, the Adagio in B minor, K.540 epitomizes Mozart's tragic, introspective face, while the Variations represents Mozart's imperishable elegance and wit.
Performer: Alfred Fisher, piano.

ENCOUNTERS III continued

Toru Takemitsu - *Far from Chrysanthemums & November Fog*

This work, for violin and piano, was commissioned as part of the 2nd International Competition of Japan held in December, 1983 in Tokyo. The title was taken from a stanza of a poem entitled *In The Shadow* by Japanese poet Makoto Ooka.
Performers: Norman Nelson, violin; Michael Redshaw, piano.

Kelsey Jones - *Introduction & Fugue*

Kelsey Jones studied composition with Ernest MacMillan, Healey Willan, Leo Smith and Nadia Boulanger, before becoming Professor of Music (counterpoint and fugue) at McGill University. He retired from that position in 1984. Introduction & Fugue was first performed in 1960 as part of a concert devoted to works by members of the Canadian League of Composers at L'Ermitage in Montreal.
Performers: Norman Nelson, violin; Michael Redshaw, piano.

WA Mozart - *Quintet, K.452*

The Quintet in E-flat for Piano and Woodwinds was premiered by the composer on April 1, 1784. He wrote to his father immediately after, "I consider it to be the best work I have ever written- - - how I wish you could have heard it - and how well it was performed."
Performers: Donald Hyder, oboe; Dennis Prime, clarinet; Diane Persson, bassoon; Kay McCallister, horn; Alexandra Munn, piano.

ENCOUNTERS IV
Saturday, February 9, 1991 at 8 pm

Frederic Rzewski - *The People United will never be defeated*

This work, written in 1975, consists of a set of 36 variations on a Chilean popular song. It is considered one of the most important of recent piano works.
Performer: Stéphane Lemelin, piano.

Arnold Schönberg - *Das Buch der Hängenden Gärten*

Composed in 1908 to poetry by Stefan George (1868-1933), this work is a poignant reflection of George's impassioned yet ambiguous poetry. The music is highly chromatic, yet despite chromaticism the influence of Schumann can be found in Schönberg's treatment of the text and use of the piano. Das Buch is a cycle of condensed intensity, saturated with psychological and emotional import.
Performers: Debra Ollikkala, soprano; Alfred Fisher, piano.

WA Mozart - *Divertimento, K.439b & Sei Notturni (Canzonette)*

Mozart was quick to champion the cause of the clarinet and basset horn in his symphonies, operas and chamber music. He is the composer who most frequently wrote for thse instruments, and he adapted many of his works to include them in solo and ensemble roles.
Performers: Debra Ollikkala, soprano; Eileen O'Dwyer, mezzo-soprano; Leonard Ratzlaff, baritone; Dennis Prime, Charles Hudelson & David Quinn, clarinets & basset horns.

PAUL BADURA-SKODA

TriBACH Artist-in-Residence January 28 through February 4, 1991.

TRI BACH
ARTIST IN RESIDENCE

World-renowned pianist PAUL BADURA-SKODA was born in Vienna, Austria and received his preliminary music education in his native city. After winning the Austrian Music Competition in 1947, he was granted a scholarship for Edwin Fischer's masterclass in Lucerne, Switzerland. The teaching and spiritual guidance of this eminent musician proved to be a decisive influence on the young artist. He became Fischer's assistant in Lucerne during the ailing maestro's last summers and later continued the tradition of these special masterclasses. To this very day the development of young musicians is a matter of great concern to Badura-Skoda; in addition to conducting masterclasses throughout the world, he holds a distinguished teaching position at the "Hochschule für Music" in Vienna.

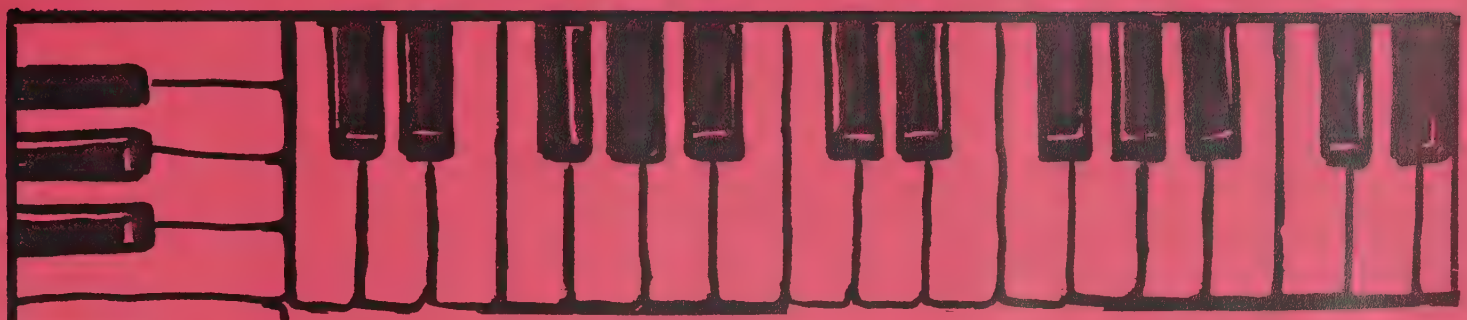
Paul Badura-Skoda was "discovered" as early as 1949 by Wilhelm Furtwängler and Herbert von Karajan appearing as soloist in their concerts. These performances, as well as his first appearance at the Salzburg Festival in 1950, helped to spread his fame as a great pianist and laid the foundation for an international career that has taken him to all parts of the globe.

He is renowned for mastering the non-legato touch in Mozart's works to such an extent that clarity is maintained even in the most rapid passages.

Badura-Skoda's versatility and profound understanding of music encompasses much more than the pianistic aspect. Though first and foremost a pianist, he also composes and conducts. He writes about the purpose of expanding knowledge of compositional styles and fully understanding the composers intentions. Mr Badura-Skoda has co-authored with his wife, Dr Eva Badura-Skoda, *"Interpreting Mozart on the Keyboard"*, a book which has been translated into six languages.

Please see **Program Previews** inside for specific event information. Tickets for the Edmonton Symphony Orchestra performances are available at the ESO Box Office and all BASS outlets. All other events are presented free of charge. For further information please call 492-0592 for a recorded message.

Participants for the masterclasses and coaching sessions will be chosen based on the results of a prior audition. Call for audition application forms: Dept. of Music, 492-3263.



Boris Roubakine Piano Club presents

MAREK JABLONSKI

January 19, 1991

Convocation Hall, Old Arts Bldg., U. of A.

BENEFIT CONCERT

in memory of Friema Boroditsky

Honorary Patrons: **Chancellor Sandy Mactaggart**
Dean of Arts, Patricia Clements, University of Alberta

7:00 pm **Pre-concert Recital** **with Susan Cottrell, violin and Susana Singer, piano**

Veracini	Largo
Saint-Saens	Introduction and Rondo Capriccioso
Ravel	Tzigane

7:30 pm **Yamaha Champagne Interlude**

8:15 pm **Main Concert with Marek Jablonski, piano**

Schubert	Impromptus, Op. 142 #1, 2, Op. 90 #4
Brahms	Sonata F-, Op. 5
Debussy	Voiles, Bruyéres
Fauré	Impromptu in F-
Albeniz	El Albaicin, Navarra

Tickets: **$20.00 Adults** **$14.00 Seniors, Students with I.D.**

Available:

- **Oliver Music**
- **The Gramophone**
- **U. of A. Music Department**
- **Baldwin Pianos & Organs**
- **Yamaha Pianos & Organs**

Proceeds will be donated to the Music Resources Centre, University of Alberta, in memory of Friema Boroditsky

Acknowledgements: **Yamaha Pianos and Organs Ltd.**
Oliver Music Co. Ltd
Baldwin Pianos and Organs Ltd.
Music Department, University of Alberta

W. SANCHEZ

In Recital

DEBRA SPENCE, trumpet

with assisting artists:

COREY HAMM, piano
TAMMY-JO MORTENSEN, organ

Friday, January 25, 1991 at 5 pm

Concerto in E flat — Johann Baptiste Georg Neruda (1707-ca.1780)
- Allegro
- Largo
- Vivace

Prayer of Saint Gregory (1952) — Alan Hovhaness (b. 1911)
transcription for trumpet and organ

Trumpet Solo (Unaccompanied) (1971) — P. Peter Sacco
- Song of War
- Farewell
- The Great Road

Three Pieces for Trumpet (1950) — Raymond Gallois-Montbrun (b. 1918)
- Marche
- Lied
- Scherzo

Little Suite (1968) — Keith Bissell (b. 1912)
- Allegro
- Andante
- Allegro

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

Department of Music
University of Alberta

In Recital

Music for Clarinet, and some other Very Nice Instruments

Friday, January 25, 1991 at 8 pm

Sonate B-dur für Klarinette und Klavier, op. 107 (1909) — Max Reger (1873-1916)
- Moderato
- Vivace
- Adagio
- Allegretto con grazia

Wendy Crispin, clarinet
Roger Admiral, piano

INTERMISSION

Sechs Bagatellen für Bläserquintett — György Ligeti (b. 1923)
- Allegro con spirito
- Rubato, lamentoso
- Allegro grazioso
- Presto ruvido
- Adagio, mesto - Béla Bartók in memoriam
- Molto vivace, capriccioso

Sextuor pour piano, flûte, hautbois clarinette, basson et cor (1932-40) — Francis Poulenc (1899-1963)
- Trés vite et emporté
- Andante
- Prestissimo

Sylvia Shadick-Taylor, piano
Rick Garn, oboe
Robin Taylor, bassoon
Liane Gayler, flute
Wendy Crispin, clarinet
Mary Fearon, horn

Convocation Hall, Old Arts Building

HELMUT BRAUSS

ALL MOZART PIANO RECITAL
on Mozart's Birthday:

January 27, 1991 at 8 pm
Convocation Hall, Arts Building
University of Alberta

Co-sponsored by The Johann Strauss Foundation of Edmonton supporting musical education for Albertans.

PRESS Release

Department of Music
University of Alberta

ALL MOZART PIANO RECITAL

It is an interesting phenomenon, that Wolfgang Amadeus Mozart's works for solo piano have all but disappeared from the conventional programming of piano recitals. One might speculate as to possible reasons for such neglect and find, that the ritualistic show-off character of recital programs in our days does not allow for the necessary intimacy, those precious works demand, since they are by definition more "Hausmusik" than virtuosic show pieces. Thus the only works with piano, still clinging on to the concert repertoire are a few of the more well known piano concertos and one or two chamber music works.

Taking into account the wealth of imaginative music in Mozart's oeuvre for solo piano, which is in no way inferior to popular Symphonies or Operas, one should consider recultivating this repertoire, which encompasses the whole range from naive intimacy to glittering brillancy. The commemorative Mozart Year 1991 seems to be a welcome occasion to pay respect to Mozart as a composer of sonatas, variations, fantasies and other pieces for solo piano.

The question might be asked, whether it is meaningful in our historizing age to play on our modern concert grand music, that was performed in Mozart's time on a quite different, lighter, instrument with a much thinner and transparent sound spectrum. Presently a lot of sometimes very vociferous discussion is generated by the various representatives of the "period instrument" movement claiming, that only "authentic" performances are valid in our time. While the term authentic might be questionable in this context, stylistic aspects always have to be an important concern for the interpreter of historic music. However, the outright dismissal of our modern concert grand as a possible vehicle to convey the beauty and truth of Mozart's music in general can only be considered narrow minded and in some ways illogical.
The human voice for instance, which is the core of the belcanto in Mozart's operas, is still the same high quality instrument today, it was then, while the piano in Mozart's time could never produce the same singing tone, a modern Steinway or Bösendorfer is able to convey today. The same might be said of the wide array of possibilities with respect to sound spectra, our modern piano offers, that are certainly closer to the orchestral sound of Mozart's time, than to his piano. The beauty of Mozart's music is indivisibly the same, whether found in his operas or in his piano works. Let us thus familiarize ourselves through our historic research with the stylistic characteristics of Mozart's music and use the best instruments, that allow us to convey this beauty "from heart to heart".

(HB)

HELMUT BRAUSS (pianist)

Wolfgang Amadeus Mozart
(1756-1791)

Program

Fantasy K. 396 c-minor (1782)

Eight Variations K.460 A-major (1784)
on "come un'agnello" by Sarti

Sonata K. 333 B-flat major (1778)

Allegro
Andante cantabile
Allegretto grazioso

INTERMISSION

Sonata K.281 B-flat major (1774)

Allegro
Andante amoroso
RONDEAU - Allegro

Sonata K. 576 D-major (1789)

Allegro
Adagio
Allegretto

PROGRAM NOTES

The program of this recital encompasses early and late Sonatas as well one sample of Mozart's many Variation works and the lesser known Fantasy K.396 in c-minor. The latter piece stands at the beginning. It proves to be an interesting curiosum, since neither the title, nor the whole middle section or the recapitulation are by Mozart, but added by his friend, Abbé Maximilian Stadler, who finished the work in such a congenial way, that one is not really tempted to question the originality of Mozart's language.

The Variations K.460 in A-major are very seldom performed, although they belong to Mozart's best works in this genre. The composer expands his own conventional scheme considerably by inserting an extensive allegro section with new thematic material, before returning via a free cadenza to the original theme in two slow Variations and concluding with a brillant final variation.

The three Sonatas represent the "brillant", the "intimate" and the "intricate" species. The B-flat major Sonata K.333 is an extended work in three contrasting movements, the last of which follows somewhat the formal principles of a Rondo in a piano concerto movement and incorporates a virtuosic, integrated cadenza towards the end. Permeated by brillant passage work, this sonata is one of the most effective in this genre.

The "small" B-flat Sonata K.281 in B-flat major is a lovely specimen of "Hausmusik", a beautiful, unpretentious gem, in which brillancy and intimacy are well balanced. The last movement, a lively Rondeau, excels in those humorous or even witty statements, that are quite representative of the innate charme, so characteristic for the playful Rococo.

The final work on the program is Mozart's last piano sonata K.576 in D-major and also his most mature work filled with intricate counterpuntal structures and formally as concise as the material would allow. Although not of symphonic proportions, its compositional procedures show many similarities to those found in the famous Jupiter Symphony. The slow movement with its consoling f-sharp minor section already points to the heavenly expression we find in Mozart's late works, like for example the quintet for clarinet and strings. The balance of content and form is unsurpassed and the understatement at the end of this sonata is symptomatic for the truth, that Mozart's beauty does not need to be emphasized - it lives by itself.

(HB)

Lecture Series

Winter, 1991

Thursday, January 17
7:30 pm
Humanities Centre L1

Visiting Lecturer - William P Malm (University of Michigan)
"1000 Years of Japanese Traditional Music"

Friday, January 18
12:00 pm
Rm 1-29 Fine Arts Bldg.

Visiting Lecturer - William P Malm (University of Michigan)
Video Presentation "The Music of Kabuki"
Dr Malm's visit is co-sponsored by the Consulate-General of Japan and the Departments of Music and East Asian Languages & Literature .

Tuesday, January 29
8:00 pm
Convocation Hall, Arts Bldg.

TriBACH Artist-in-Residence - Paul Badura-Skoda (Vienna)
"Problems in the Interpretation of Mozart's Piano Works (with a Sideglance on Other Composers)"

Wednesday, February 6
12:00 pm
Rm 2-32 Fine Arts Bldg.

Christopher Lewis (University of Alberta)
"Tonal Syntax for an Atonal Vocabulary: The Case of Schönberg's Op. 11"

Thursday, February 28
3:30 pm
Rm 2-32 Fine Arts Bldg.

Visiting Lecturer - Jacobus Kloppers (The King's College)
"Bach: Artist or Saint? The dualistic controversy regarding Bach's creative process"

Wednesday, March 6
12:00 pm
Rm 1-29 Fine Arts Bldg.

Helmut Brauss (University of Alberta)
"The Sustaining Pedal: Artistic Tool or Cover-up?"

Saturday, March 16
11:00 am
Rm 1-29 Fine Arts Bldg.

Visiting Lecturer - J. Evan Kreider (University of B. C.)
"Music and European Foreign Policy, 1096-1454"
Presented as part of the Graduate Music Students' Symposium with the University of Calgary.

Thursday, March 28
3:30 pm
Rm 1-29 Fine Arts Bldg.

Lecture-Demonstration - Recitative in Bach's St. Matthew Passion Moderator: Leonard Ratzlaff
Participants: John Martens, Daniel Lichti, Colin Ryan, Jeremy Spurgeon.

Thursday, April 4
3:30 pm
Rm 2-32 Fine Arts Bldg.

Lecture-Recital - Richard Troeger (University of Alberta)
"The Seventeenth-century Virginial: For Virgins Only"

These lectures are presented free of charge by the University of Alberta, Department of Music. For further information please call 492-3263.

TriBACH Artist-in-Residence Program 1991

with Paul Badura-Skoda

Chamber Music Coaching Schedule

Wednesday, January 30, 1991, 10:00 am

Time	Participant(s)	Work to be performed
10:00	Pamela Grobben, Jennifer Bustin	Beethoven, Sonata Op. 24 for violin and piano
10:55	Jennifer Bustin, Roger Admiral	Brahms, Sonata for piano and violin Op. 108, 4th mvt
11:50	Break (10 minutes)	
12:00	Tricia Edwards	Mozart, Concerto in A-major, K. 488, 1st mvt
12:30	Frederick Li	Beethoven, Sonata Op. 13, 3rd mvt

Piano Masterclass Schedule

Wednesday, January 30, 1991, 8:00 pm

Time	Participant(s)	Work to be performed
8:00	Roger Admiral	Beethoven, Sonata Op. 109, 3rd mvt
8:40	Krista-Dawn Jenner	Mozart, Sonata K. 310
9:20	Break (10 minutes)	
9:30	Jacqueline Lee	Mozart, Sonata K. 333, 1st mvt
10:15	Marva Duerksen	Schubert, Sonata in A-minor, D. 845, 1st mvt

TriBACH Artist-in-Residence Program 1991

with Paul Badura-Skoda

Chamber Music Coaching Schedule

Monday, February 4, 1991, 10:00 am

Time	Participant(s)	Work to be performed
10:00	Pamela Grobben, Glen Archibald, Mien Jou	Mozart, Trio in E-flat major, K. 498, 1st mvt
10:55	Corey Hamm, Andrew Bacon, Anne MacDougall, Anne Scott	Brahms, Piano Quartet Op. 25, 1st mvt
11:50	Break (10 minutes)	
12:00	Helen Hong, Jennifer Bustin, Marnie Ozipko, Lisa Wagner	Mozart, Piano Quartet in G-minor, 1st mvt

Piano Masterclass Schedule

Monday, February 4, 1991, 8:00 pm

Time	Participant(s)	Work to be performed
8:00	Pamela Grobben	Mozart, Concerto in D-minor, K. 466, 1st mvt
8:40	Joseph Lai	Brahms, Chaconne in D-minor for left hand
9:20	Break (10 minutes)	
9:30	Candice Lee	
10:15	Kathy Huget	Beethoven, Sonata, Op. 90 1st mvt

Summer Music Education Workshops

at the University of Alberta

1991

In celebration of the fiftieth anniversary of the Faculty of Education at the University of Alberta, the Departments of Elementary Education and Secondary Education present a variety of interesting workshops in music education. Don't miss this opportunity to take courses from an exciting slate of guest clinicians. Graduate credit is available for all workshops.

WORKSHOP 1

Ninth Annual Orff-Schulwerk Certification Course, July 2-12
INSTRUCTORS: Diane Shieron (Level I Ensemble, Pedagogy and Movment), Judith Sills (Level II Ensemble, Pedagogy and Movement), Jos Wuytack (Level III Ensemble, Pedagogy and Movement; Level I, II and III Musicianship), Wendy Rae (Level I, II and III Recorder)

WORKSHOP 2

Administration and Supervision of School Music Programs,
July 8-19
INSTRUCTOR: Dr. Robert Klotman
Topics covered will include functions and techniques of administration, in-service training for classroom teachers, personnel practices, designing and planning curricula, budget and finance, public realations, fund raising and grantsmanship. Discussions will include treatment of both elementary-secondary schools and higher education.

WORKSHOP 3

Developing the Child Voice
July 15 - 19
INSTRUCTOR: Ruth Wiwchar
Students in this class will be immersed in activities specifically designed to encourage excellence in singing within the elementary classroom. Particular attention will be given to reading skills (Kodály emphasis); repertoire selection; basic choral conducting; and diagnostic and remedial techniques for early-childhood vocal development.

WORKSHOP 4

Music in Early Childhood
July 22 - August 9
INSTRUCTOR: Bertha Klassen,
This course will explore techniques in early childhood music for classroom teachers. The focus will be on activities for children age 5 through 8.

WORKSHOP 5

An Introduction to Orff-Schulwerk,
July 15 - 19
INSTRUCTOR: Shirley Funk
This is an excellent course for anyone who wants to know more about the Orff process. It is recommended students who have little or no experience in Orff-Schulwerk take this course before proceeding to Level I.

WORKSHOP 6

Band Instrument Maintenance and Repair
July 22 - 26
INSTRUCTOR: Dennis Adcock
A "hands on" introduction to the maintenance and repair of school band instruments. This course will help the school music teacher to develop the knowledge and skill required to make minor repairs to band instruments.

WORKSHOP 7

Rehearsal Techniques for Band Directors
July 29 - August 2
INSTRUCTOR: Eugene Corporon
This course will deal with the technical, intellectual and musical development of the conductor. In addition, the Inner Game of Music will be explored as it relates to the ensemble—the Inner Game Project has helped many musicians to fulfill their potential. Emphasis will also be placed on wind literature for all ability levels.

For further information on University of Alberta Summer Music Education Workshops, contact:

Director
Summer Music Education Workshops
551 Education Building South
University of Alberta
Edmonton, Alberta, Canada T6G 2G5

Notes

Department of Music
University of Alberta

In Recital

STUDENT ORGAN RECITAL

Wednesday, February 6, 1991 at 12:10 pm

Partita on *Nun komm der heiden Heiland*, Op. 8, No. 1 (1933) — Hugo Distler (1908-1942)
- Toccata
- Variations 1, 2, 3, 5, 7
- Toccata

Glen Segger, organist

Three Chorale Preludes
- *Herr Jesu Christ, dich zu uns wend*, BWV 655 — Johann Sebastian Bach (1685-1750)
- *Wir glauben all an einen Gott, Vater* — Johann Ludwig Krebs (1713-1780)
- *Wir glauben all an einen Gott*, BWV 680 — Johann Sebastian Bach

Tammy-Jo Mortensen, organist

Orgelsonate (Trio), Op. 18, No. 2 (1939) — Hugo Distler

Laura Ehrman, organist

Sonata VII "Sonata Festiva" (1969) — Barrie Cabena (b. 1933)
- Overture
- Intermezzo
- Rondo

Richard Vander Woude, organist

Performers are from the class of Dr Marnie Giesbrecht.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

MILTON LISKA, tenor

and

ROGER ADMIRAL, pianist

Wednesday, February 6, 1991 at 5 pm

Tel jour, telle nuit (1936-37) — Francis Poulenc (1899-1963)
(Text by Paul Eluard)

1. Bonne journée
2. Une ruine coquille vide
3. Le front comme un drapeau perdu
4. Une roulotte couverte en tuiles
5. A toutes brides
6. Une herbe pauvre
7. Je n'ai envie que de t'aimer
8. Figure de force brûlante et farouche
9. Nous avons fait la nuit

Short Break: (5 minutes)

Dichterliebe, Op. 48 (1840) — Robert Schumann (1810-1856)
(Text by Heine)

1. Im wunderschönen Monat Mai
2. Aus meinen Thränen spriessen
3. Die Rose, die Lilie
4. Wenn ich in deine Augen seh'
5. Ich will meine Seele tauchen
6. Im Rhein, im heligen Strome
7. Ich grolle nich
8. Und wüssten's die Blumen
9. Das ist ein Flöten und Geigen
10. Hör' ich das Liedchen Klingen
11. Ein Jüngling liebt ein Mädchen
12. Am Leuchtenden Sommermorgen
13. Ich hab' im Traum geweinet
14. Allnächtlich im Traume
15. Aus alten Märchen winkt es
16. Die alten, bösen Lieder

Convocation Hall, Old Arts Building

TRANSLATIONS

Tel jour, telle nuit - Such A Day Such A Night

Translation by Winifred Radford.

1. Bonne journée - Good Day

A good day I have again seen whom I do not forget
whom I shall never forget
and women fleeting by whose eyes
formed for me a hedge of honour
they wrapped themselves in their smiles

A good day I have seen my friends carefree
the men were light in weight
one who passed by
his shadow changed into a mouse
fled into the gutter

I have seen the great wide sky
the beautiful eyes of those deprived of everything
distant shore where no one lands

A good day which began mournfully
dark under the green trees
but which suddenly drenched with dawn
invaded my heart unawares.

2. Une roulotte couverte en tuiles - A ruin an empty shell

A ruin an empty shell
weeps into its apron
the children who play around it
make less sound than flies

the ruin goes groping
to seek its cows in the meadow
I have seen the day I see that
without shame

It is midnight like an arrow
in a heart within reach
of the sprightly nocturnal glimmerings
which gainsay sleep.

3. Le front comme un drapeau perdu - The brow like a lost flag

The brow like a lost flag
I drag you when I am alone
through the cold streets
the dark rooms
crying in misery

I do not want to let them go
your clear and complex hands
born in the enclosed mirror of my own

all the rest is perfect
all the rest is even more useless
than life

3. Le front comme un drapeau perdu - The brow like a lost flag (continued)

hollow the earth beneath your shadow

a sheet of water reaching the breasts
wherein to drown oneself
like a stone.

4. Une roulotte couverte en tuiles - A gypsy wagon roofed with tiles

A gypsy wagon roofed with tiles
the horse dead a child master
thinking his brow blue with hatred
of two breasts beating down upon him
like two fists

this melodrama tears away from us
the sanity of the heart.

5. A toutes brides - Riding full tilt

Riding full tilt you whose phantom
prances at night on a violin
come to reign in the woods

the lashings of the tempest
seek their path by way of you
your are not of those
whose desires one imagines

come drink a kiss here
surrender to the fire which drives you to despair

6. Une herbe pauvre - Scanty grass

Scanty grass
wild
appeared in the snow
it was health
my mouth marvelled
at the savour of pure air it had
it was withered.

7. Je n'ai envie que de t'aimer - I long only to love you

I long only to love you
a storm fills the valley
a fish the river
I have formed you to the pattern of my solitude
the whole world to hide in
days and nights to understand one another
to see nothing more in your eyes
but what I think of you

and of a world in your likeness
and of days and nights order by your eyelids

8. Figure de force brûlante et farouche - Image of fiery wild forcefulness

Image of fiery wild forcefulness
black hair wherein the gold flows towards the south
on corrup nights
engulfeld gold tainted star
in a bed never shared
to the veins of the temples
as to the tips of the breasts
life denies itself
no one can blind the eyes
drink their brilliance or their tears
the blood above them triumphs for itself alone
intractable unbounded
useless
this health builds a prison.

9. Nous avons fait la nuit - We have made night

We have made night* I hold your hand I watch over you
I sustain you with all my strength
deep furrows where the goodness of your body will germinate
I repeat to myself your secret voice your public voice
I laugh still at the haughty woman
whom you treat like a beggar
at the fools whom you respect the
simple folk in whom you immerse yourself
and in my head which gently begins
to harmonize with yours with the night
I marvel at the stranger that you become
a stranger resembling you resembling all that I love
which is ever new.

*We have turned out the light.

Dichterliebe - A Poet's Love

Texts by Heine, from the "Book Songs"; composed 1840; dedicated to Wilhelmine Schröder-Devrient. Translation of text by Stanley Appelbaum.

1. Im wunderschönen Monat Mai - In the magically beautiful month of May

In the magically beautiful month of May, when all the buds were bursting, love sprouted in my heart. In the magically beautiful month of May, when all the birds were singing, I confessed to her my longing and desire.

2. Aus meinen Thränen spriessen - From my tears many blossoming flowers shoot

From my tears many blossoming flowers shoot, and my sighs become a chorus of nightingales. And if you love me, my child, I will make you a present of all the flowers, and outside your window will be heard the song of the nightingale.

3. Die Rose, die Lilie - The rose, the lily

The rose, the lily, the dove, the sun--I once loved them all in loving rapture. I don't love them any more; I love only the little girl, the fine girl, the pure girl, the one girl. She herself, the rapture of all love, is rose and lily and dove and sun; I love only the little girl, the fine girl, the pure girl, the one girl, the one girl!

4. Wenn ich in deine Augen seh' - When I look into your eyes

When I look into your eyes, all my sorrow and pain disappear; but when I kiss your lips, I regain my health totally. When I lean upon your breast, I get a feeling of heavenly pleasure; but when you say "I love you," I have to weep bitterly.

5. Ich will meine Seele tauchen - I want to plunge my soul

I want to plunge my soul into the chalice of the lily; the lily shall emit sound, breathing forth a song about my dearest one. The song shall shiver and tremble like the kiss of her lips that she once gave me in a magically sweet hour!

6. Im Rhein, im heligen Strome - In the Rhine, in the holy river

In the Rhine, in the holy river, is reflected in the waves, with its great cathedral, the great, holy Cologne. In the cathedral there is a portraint, painted on gilded leather; it has shed friendly beams upon the wilderness of my life. Flowers and angels hover around the blessed Virgin; her eyes, her lips, her cheeks are exactly like those of my sweetheart.

7. Ich grolle nich - I bear no resentment

I bear no resentment, even if my heart breaks. Sweetheart eternally lost to me, sweetheart eternally lost to me, I bear no resentment, I bear no resentment, I bear no resentment. Even though you gleam with the splendor of your diamonds, no gleam falls into the night of your heart; that I have long known. I bear no resentment, even if my heart breaks. Yes, I saw you in a dream, and saw the night inside your heart, and saw the serpent that gnaws at your heart; I say, my dearest, how very miserable you are. I bear no resentment, I bear no resentment.

8. Und wüssten's die Blumen - And if the little flowers knew

And if the little flowers knew how sorely wounded my heart is, they would weep with me to heal my pain. And if the nightingales knew how sad and sick I am, they would gaily pour forth refreshing song. And if the golden stars knew of my sorrow, they would come down from their high place an speak consolingly to me. But all of these cannot possibly know; only one woman knows my pain for she herself has torn apart, torn apart my heart.

9. Das ist ein Flöten und Geigen - What a sound of flutes and fiddles

What a sound of flutes and fiddles! Trumpets join in with their blare, trumpets join in with their blare. I suppose my dear sweetheart, my dear sweetheart is dancing there at her wedding. What a clanging and droning, what a clanging and droning, what a sound of drums and pipes! In the midst of it all the dear angels are sobbing and moaning, in the midst of it all they are sobbing and moaning.

10. Hör' ich das Liedchen Klingen - When I hear the song that my dearest once sang

When I hear the song that my dearest once sang, my heart feels as if it will burst from the pressure of the fierce pain. A gloomy longing urges me out and up to the wooded mountainside; there my excessive grief is dissolved in tears.

11. Ein Jüngling liebt ein Mädchen - A young man loves a girl

A young man loves a girl, and she has chosen another man. That other man loves another woman and has married her. Out of vexation the girl takes the next man who happens to come here way. The young man is in a sad state. It's an old story but is always new; if you find it happening to you, your heart breaks.

12. Am Leuchtenden Sommermorgen - On a radiant summer morning

On a radiant summer morning I walk around in my garden. The flowers are whispering and talking, but I go about in silence. The flowers are whispering and talking, and looking at me with sympathy: "Don't be angry with our sister, you sorrowful, pale man!"

13. Ich hab' im Traum geweinet - I wept as I was dreaming

I wept as I was dreaming; I dreamt you were in your grave. I awoke and the tears were still trickling from my cheeks. I wept as I was dreaming; I dreamt you abandoned me. I awoke and I continued to weep bitterly for some time. I wept as I was dreaming; I dreamt that you still cared for me. I awoke and tears are still pouring forth like a river.

14. Allnächtlich im Traume - Every night in my dreams

Every night in my dreams I see you, and see you warmly, warmly greet me, and, bursting into loud weeping, I throw myself at your sweet feet. You look at me with melancholy and you shake, you shake your dear blonde head; from your eyes pearly teardrops come stealing. You say something to me secretly and you give me the bouquet, the bouquet of cypress. I wake up, and the bouquet is gone, and I have forgotten what you told me.

15. Aus alten Märchen winkt es - Old folk tales beckon to me

Old folk tales beckon to me with a dainty white hand; I hear singing and music telling of a magic land where colorful flowers bloom in the golden light of evening, spreading sweet fragrance, their bride-light faces gleaming. And green trees sing age-old melodies; the breezes resound mysteriously and birds add their loud voices. And misty shapes arise from the earth and join in airy round dances, forming a magical chorus. And blue sparks burn on every leaf and twig, and red lights run in a giddy, confused circle, and colorful fountains burst forth from deserted blocks of marble, and the reflection beams forth strangely in the brooks. Ah! Ah! Ah, if I could go there and gladden my heart there, and be released from all sorrow, and be free and blissful! Ah, that land of rapture, I often see it in my dreams, but when the morning sun comes, it dissolves like an empty dream, it dissolves like an empty dream.

16. Die alten, bösen Lieder - The old, spiteful songs

The old, spiteful songs, the spiteful and mean dreams, let's bury them now; fetch a big coffin. Into it I will place many, many things, but I won't say what. The coffin must be even bigger that the huge wine cask at Heidelberg. And fetch a bier, and strong, thick boards; it also must be longer than the bridge at Mainz. And fetch me twelve giants, who must be stronger than Saint Christopher in the cathedral at Cologne on the Rhine; they are to to carry away the coffin and drop it into the sea; for such a big coffin calls for a big grave. Do you know why the coffin is to be so big and heavy? I also dropped my love and my sorrow into it!

CONCERT
OF
ELECTRO ACOUSTIC MUSIC

CONVOCATION HALL (Arts Bldg.)
Monday, February 11th, 1991, 8 p.m.

CONCERT OF ELECTRO ACOUSTIC MUSIC

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Programme:

1. TIM HANKEWICH.....,"METAMORPHOSIS"
2. PAUL MORRIS.....,"COME TO FREE THE WORDS"
3. PIOTR A. GRELLA....."IS MY CAT A ROCK'N'ROLLER?"
4. SCOTT GODIN....."THE ZEBRA STORYTELLER"
5. WENDY POLLARD....."COOKIES"
6. GLEN SEGGER.....UNTITLED
7. LORNE PANKRATZ....."DEPTH AND DESPAIR"
8. WENDY CZAJKOWSKY....."6:12-7"
9. KAREN NOEL-BENTLEY....."THAT SINKING FEELING"
10. SHAWN PINCHBECK....."FACE THE SILENCE"
11. DARREN SALYN & DENNIS MITCHELL.....PROJECT NO. 2
12. DARREN SALYN....., "THE FISH"

All composers have been taking Electroacoustic Music 444/445 course with instructor Garth Hobden

TIM HANKEWICH: "Metamorphosis". This project experiments with timbres and inflections inherent in the word "METAMORPHOSIS". The work juxtaposes and mixes the sounds of various people reciting the word in their own unique way. Underneath, there is a sustained texture derived from an augmented statement of the word. Surrogate sounds such as the trumpet, oboe, cymbal and drum are used to either facilitate a smooth transition between vowels and consonants, or to replace and/or represent certain percussive events occuring naturally in the word. For instance, a "T" may be replaced by a cymbal crash, or an "S" may be represented by the hiss of an extinguished candle.
The final section, or coda of the piece, utilizes a different technique of metamorphosis. The word "METAMORPHOSIS" is gradually transformed into "THE END" via a series of small "linking" phrases.

PAUL MORRIS: "Come to Free the Words". Poet and painter Brian Gysin, whose voice, words and blackboard writting form the basis of the piece, realized in 1940's that the written word was far behind other current art forms. To change this he used the "cut up" technique to side step the rigidity of the printed page. "Come to Free the Words" is a self-referential poem dealing with these concerns.
My interest here was to take a simple sound poem and develop it into a piece of music, employing exactly the techniques Gysin promoted fifty years ago. Taken from the original piece are the sounds of chalk on the blackboard and one line of a poem: "Poets come to free the words, not to change them". All other sounds are of clarinet, altered through use of studio processing and extended playing techniques.

PIOTR A. GRELLA: "Is my cat a rock'n'roller?" (dedicated to David Olds). I called the piece "Is my cat a rock'n'roller?" and I will refer to it as an analog divertimento. The classical divertimenti had to provide some entertainment, easy, relaxing, light sound. They were often based on the well-known musical formulae, conventional ones, so to speak. Therefore, I would say I realized my divertimento in a similar manner, exploring certain archetypes of today's pop music. In the piece the strange simplicity of the most popular musical genre (rock'n'roll) meets my cat's aesthetical prejudices. She is always very disappointed (even shocked) when - just by chance - she hears some squeaky voice against the background of dazzling guitars and sadistic treatment of the drums. So, it is fairly important to her to express vocally (to articulatel) a concern about true nature of music and true emotional content of sound. Her behavior and response to the heavy noise inspired me to compose music being, simply, a tribute to her both musical sensitivity and ability to place any "number" on the Top Ten chart...
The piece (dedicated to David Olds of CKLN Radio in Toronto, the man whose main task is to promote new music) is based on one of my poems ["Song for John (Cage)"] dealing with contradiction between pop culture and refined vision of the art.

"Song for John (Cage)"

"There is nothing, either good or bad,
but thinking makes it so"
William Shakespeare

today, late at night:
"whatever memory is recalling
from the days to come, from the ancient pages
and no-man's-land of sounds to imagine:
no doubt, the trip will continue
towards nothing but more
than an advertiser would ever intend:
(we've made it 'cause you need it, don't you?)
all along the road stretched between
an erroneous hope and a frank desire
of platinum landscapes:
("you guys have to be completely degenerate,
that's cool and that gets attention!")
just passing by the cheap imitations
feeling like in combat
with an old enemy only I could see:
but it is still enough
to loose a fear
of being out of dreams:
anyway, let there'll be silence.
Even for a while."

SCOTT GODIN: "The Zebra Storyteller". Take a twisted modern fairy tale by Spencer Holst and add a surrealist setting. The result is, well, this, I guess.

WENDY POLLARD: "Cookies". "Cookies" is an experimental work which is based on a set of instructions totally unrelated to music. This piece uses a cookie recipe* to dictate its form as well as sound content. Each sound used is representative of one of the ingredients in some way and these sounds are then combined as stated in the body of the recipe.

*"Chewy Chocolate Peanut Bars" from More Recipes from the Best of Bridge. The Best of Bridge Publishing Ltd., Calgary, 1984.

GLEN SEGGER: Untitled. This project consists of individual notes and clusters, both sustained and detached, recorded from the Casavant organ in Convocation Hall. These clusters were assembled at different speeds and directions onto the 8 - track tape recorder. In some cases, reverb and echo effects were added. The project, it three sections, explores musical texture and gesture.

LORNE PANKRATZ: "Depth and Despair". The primary thrust of this work is to provide a sonic soundscape concentrating on panning and depth. The work is divided into two sections. The first is the synthesized series of tritones which are tuned and placed in different areas of the soundscape. For example, one sound should supply the illusion of approaching into the foreground and receding into the the background. This is set against random punctuations of a reverse-envelope guitar. The second section exploits the guitar potential even further. The "bell"-like sounds are a manipulation of the guitar through speed change and depth changes. Like the first section, it is enhanced by the addition of cymbals leading to its final conclusion.

WENDY CZAJKOWSKY: "6:12-7". This piece reveals the destruction, confusion, and a whirlwind of massive emotions that might be felt as we stand helplessly watching the demise of our world, as it describes the sixth sign of the Apocalypse. The Latin text, taken from the book of Revelations, translates as follows:
"When I saw the Lamb break open the sixth seal, there was a violent earthquake; the sun turned black as goat's-hair tentcloth and the moon grew red as blood. The stars in the sky fell crashing to earth like figs shaken loose by a mighty wind. Then the sky disappeared as if it were a scroll being rolled up; every mountain and island was uprooted from its base. The kings of the earth, the nobles and those in command, the wealthy and powerful, the slave and the free - all hid themselves in caves and mountain crags. They cried out to the mountains and rocks: "Fall on us! Hide us from the face of the One who sits on the throne and from the wrath of the Lamb. The great day of their vengeance has come. Who can withstand it?".

KAREN NOEL-BENTLEY: "That Sinking Feeling". A life has come to an end. The heart has stopped, but the mind is still struggling to hang into life. It grasps at images of life and innocence, but the march towards oblivion cannot be interrupted, and death finally overpowers the will to live.

SHAWN PINCHBECK: "The Face of Silence". This piece was written from the point of view of silence. Various physical aspects of silence were explored including attack and decay times, intensity of volume levels and contrasts of sonic texture.

DENNIS MITCHELL & DARREN SALYN: Project No. 2. The entire tonality of the piece is derived from the lyrics to the tune "Doctor Sax" by Michael Franks. This is a serial piece of music using all twelve chromatic pitches in a scale with the note C as pitch-class zero to note B as pitch-class eleven:
C - 0, C♯ - 1, D - 2, D♯ - 3, E - 4, F - 5, F♯ - 6, G - 7, G♯ - 8, A - 9, A♯ - 10, B - 11.

Each letter of the alphabet was then assigned a pitch-class as follows: A - 0, B - 1, C - 2, D - 3, E - 4, F - 5, G - 6, H - 7, I - 8, J - 9, K - 10, L - 11, M - 0, N - 1, O - 2, P - 3, Q - 4, R - 5, S - 6, T - 7, U - 8, W - 10, X - 11, Y - 0, Z - 1.

Based on this formula, the words, letters and verses of the lyrics constitute the movements, harmonies, phrases and melody of the music. The work is in three separate movements.

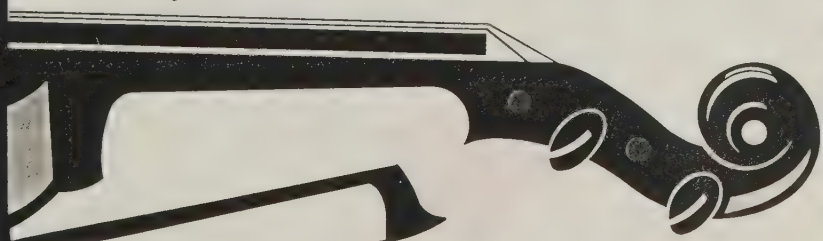
DARREN SALYN: "The Fish". The text of this piece is taken from the poem "The Fish" by Elizabeth Bishop. The first line of the poem reveals that the narrator has caught a fish and then proceeds to describe it. Only certain descriptive words from the poem are what is on tape. The word "fish" is not mention until the end so hopefully the listeners will think of many weird images before it is revealed what the narrator is speaking about. The word "poison" is an anglicization of the French word "poisson". Background effects are done by an array of percussion toys. There is an attempt at word-painting on such words as: "bones", "weaponlike", and "rainbows". Narration done by Laura Ehrman.

Programme design by Piotr A. Grella

Department of Music
University of Alberta

Academy Strings

The Academy Chamber Orchestra
cordially invites you to the Fifth Annual
Charity Ball on Valentine's Day.



The Fifth Annual Academy Chamber Orchestra Charity Ball at the Faculty Club, University of Alberta on Valentine's Day, February 14, 1991, beginning at 6:15 pm

Sherry Reception
Poached Salmon Hollandaise
Apricot Waldorf Salad
Filet Mignon, Mushroom Madiera Sauce
Potatoes, Fresh Vegetables
Frozen Peanut Butter Mousse
Coffee, Tea
Red and White Wines

Dancing to the Academy Chamber Orchestra

Special Guests:

Tommy Banks, pianist

Romantic Interludes by Ron and Diane Nelsen with Alexandra Munn, pianist

The Academy Chamber Orchestra is composed of the **Academy Strings,** the University of Alberta's premier string ensemble, and the senior brass and wind students from the Department of Music. We hope you will join us for an evening of fine food, chamber music and dancing to the Orchestra. Proceeds from the Ball will augment the touring fund of the Academy Chamber Orchestra.

Sherry Reception	6:15
Dinner	7:15
Dancing	9:00

Admission: $60.00 per person.
(A tax receipt will be issued for $30. *Charity no: 00522742025)*

For ticket information please call 433-3496 or 466-4562.

Kindly use ticket order form overleaf.

TICKET ORDER FORM:

Please find enclosed $ _____ (@ $60.00 each) for _____ tickets to the Academy Chamber Orchestra Charity Ball, Thursday, February 14, 1991 beginning at 6:15 pm at the Faculty Club, University of Alberta.

Deliver tickets to:

Name: _____

Address: _____

_____

Telephone: _____

Tax Receipt for $30.00 to follow.
(Charity no: 00522742025)

Facilities at the Faculty Club are limited - considering the response in previous years, an early reply is advised.

Send to: (Cheque payable to **The Academy Strings.**)

The Academy Strings
c/o Department of Music
3-82 Fine Arts Building
University of Alberta
Edmonton, AB T6G 2C9

Design: Cindy Bouwers

Department of Music
University of Alberta

In Recital

TWO PIANO RECITAL

with

Students of Professor Helmut Brauss

Monday, February 25, 1991 at 8 pm

Concerto for Two Pianos in C Major — Johann Sebastian Bach (1685-1750)
Allegro moderato
Adagio Ovvero Largo
FUGA - Allegro

Doris Kung and Nadia Wichrowska
Assisting Artists:
Jennifer Bustin and Melinda Cooke, violins
Michael Moser, viola
Mark Opgenorth, cello

Danzon Cubano (1942) — Aaron Copland (1900-1990)

Wendy Czajkowsky and Jody Hertlein

Variations on a Theme by Joseph Haydn, Op. 56b (1873) — Johannes Brahms (1833-1897)

Jeri-Mae Astolfi and Janet Hogarth

INTERMISSION

Andante and Variations, Op. 46 (1843) — Robert Schumann (1810-1856)

Roger Admiral and Scott Godin

Variations on a Theme by Beethoven, Op. 35 (1874) — Camille Saint-Saëns (1835-1921)

Patricia Briskie and Jenny Kao

Convocation Hall, Old Arts Building

RICHARD TROEGER
Clavichord and Harpsichord

Thursday, Febuary 28, 1991
at 8 PM

Convocation Hall
Arts Building
University of Alberta

Program

Department of Music
University of Alberta

PROGRAM

KEYBOARD WORKS OF
JOHANN SEBASTIAN BACH
(1685-1750)

Adagio in G Major, BWV 968

From The Well Tempered Clavier, Book II
Prelude & Fugue in G Major, BWV 874-75

Praeludium, Fugue, & Allegro in E Flat Major, BWV 964
- Adagio
- Allegro
- Andante
- Allegro

INTERMISSION

Toccata in E Minor, BWV 914

"English" Suite #2, in A Minor, BWV 807
- Prelude
- Allemande
- Courante
- Sarabande & Double
- Bourees I & II
- Gigue

Clavichord by Ronald Haas (1989) after C.G. Friederici (ca.1765)
Harpsichord by Ronald Haas (1985) after H.A. Hass (1723)

Tonight's recital is being recorded by CBC for future broadcast on *Arts National*, with host Terry Campbell, heard weeknights on CBC Stereo 90.9 at 8 pm.

PROGRAM NOTES

The Adagio in G Major and the Sonata in D Minor are arrangements made by Bach from works that he originally conceived for solo violin. The Praeludium, Fugue, & Allegro seems to have been written for either the lute or the lute-harpsichord (Lautenwerck). These pieces are entirely successful when performed on the harpsichord, but the lyrical qualities of their original idiom is most aptly expressed on the clavichord, with its capacity for vibrato, delicate dynamic shading, and subtle or violent contrasts.

The Toccata in E Minor is equally at home on the harpsichord or clavichord; each instrument can bring out different facets of the work. The "English" Suite in A Minor seems to be best suited to the harpsichord, both for the massiveness of tone on the latter instrument, and for the suggestion of orchestral tutti and soli which the two contrasting keyboards allow in the Prelude.

A NOTE ON THE INSTRUMENTS

The harpsichord and clavichord were cultivated side by side for centuries. When the eighteenth-century musical aesthetic changed, the harpsichord gradually dropped out of use, but the clavichord gained even greater appreciation and shared the scene with the fortepiano until the early nineteenth century. The three instruments have certain qualities in common (clarity of tone and attack, patterns of tonal sustain) which make their differences all the more interesting for the performer and listener. In his treatise on keyboard playing, C.P.E. Bach advocates parallel cultivation of different keyboard instruments; and the later eighteenth century must have been a stimulating time for keyboard players, when the harpsichord, clavichord, and fortepiano were all in common use. This interesting variety was lost when the modern piano became the all-purpose keyboard instrument in the nineteenth century, but the revival of historical (and musical!) interest in the earlier keyboard instruments has restored much of that variety to the musical scene. More importantly, it has been realized in most musical circles that composers of the past wrote for the means available to them rather than for instruments of the future, and that performance of the early repertory on the modern piano amounts to transcription, no matter how sensitive the performance.

Tonight's performance is the concert debut of the University's new clavichord, acquired in 1990. This instrument is representative of a particular type of large clavichord used in Germany, Austria, and the Scandinavian countries during the second half of the eighteenth century and the first decades of the nineteenth. These instruments are characterized by a dark timbre, wide dynamic range

(within the clavichord's limited absolute volume), and rich capacity for varied tone coloring. The University's clavichord was made by Ronald Haas of Aptos, California, one of the finest among today's builders of historically-based keyboard instruments. It is based on an undated original, now in Leipzig, by Christian Gottlob Friederici (1750-1805). Clavichords and other keyboard instruments by the Friederici family were owned and admired by C.P.E. Bach, the Mozart family, and other prominent eighteenth-century musicians.

The harpsichord heard tonight was also built by Ronald Haas, modelled on an original (now in Copenhagen) made in 1723 by Hieronymus Albrecht Hass. The instrument has two keyboards and four sets of strings: three at normal (8') pitch, and one at the octave (4').

--Richard Troeger

RICHARD TROEGER has worked with early keyboard instruments since the age of thirteen. His teachers have included Hugh McLean, Marie Zorn, Thomas Binkley, and Anthony Newman. He holds degrees in Performance and Musicology from Indiana University and completed his doctorate in Early Music there.

Dr. Troeger performs on the harpsichord, clavichord, and fortepiano, and in two-harpsichord recitals with Paulette Grundeen. He has been heard as a performer and lecturer throughout North America and on radio. His wide repertoire includes all the standard literature for his instruments as well as much that is rarely heard. He is the author of a number of articles on early performance practice, contributed the chapter on Dance to Anthony Newman's recent Bach and the Baroque (Pendragon Press), and has written two books: Technique and Interpretation on the Harpsichord and Clavichord (Indiana University Press, 1987) and The French Unmeasured Harpsichord Prelude (in preparation). He was recently invited to write the articles on harpsichord and clavichord technique, among others, for the forthcoming Garland Encyclopedia of Keyboard Instruments. He presently teaches at the University of Alberta as a Canada Research Fellow.

In Tune

Words on Music

MARCH-APRIL, 1991

Volume I Number 4

In this issue:

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Alexandra Munn

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Program Previews

TriBACH Artist-in-Residence
Paul Badura-Skoda

and much more!

Department of Music
University of Alberta

Message from the Chair

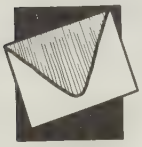
The first few weeks of 1991 have been filled with many things. Rumours of war and their fullfillment. Rumours and worries about budget cuts and other financial problems. Amidst these rumours and dark tidings we sometimes wonder how we can still sing and make music. But then we conclude that the only thing we can do, the only appropriate response, is to sing and make music. And cling desperately to the thread of sanity, the affirmation of human dignity and potential, that Mozart and his music have offered us in the last few days.

Phase One of the first TriBACH Artist-in-Residence program was very successful. Special thanks to Rick, Brenda, Chris, and all the others who did the arranging and publicizing. The response from the community has been particularly gratifying. We can now begin to look forward to the second phase in fall. I wasn't in Edmonton in the spring of 1985 and missed the festival. But I have certainly appreciated the legacy that the TriBACH Foundation had the foresight and wisdom to pass on to the University and the Department. We are delighted that a number of members of the TriBACH Board of Directors were able to attend the concert and reception on February 1. It was especially good to see Sherburne McCurdy enjoying the proceedings.

The tributes to Alexandra Munn in this issue speak for themselves; she has touched and changed many lives in her years at the U of A. I want to add my best wishes for a happy retirement.

One last note. We have read the letters that have started to come in from long-lost alumni with great pleasure and interest. We look forward to hearing from many more of our readers.

Wesley Berg



Letters to the Editor

From the last issue of your newsletter (**Faculty Activities** section) I learned that works by three Edmonton composers were broadcast on CKLN in Toronto. The composers included a mysterious Piotri Corella. I do not know who Mr Corella is but I suspect he has something to do with me because as far as I know, it was my works that were broadcast along with the music of Mr Hobden and Dr Fisher.

Mr Corella has also been working on a piece called "The Dreams of Ulysses". What a strange coincidence, I too have been collaborating with Garth Hobden on a piece with the same title.

Now I know - it is another case of Dr Jekyll and Mr Hyde, and I should go to the doctor immediately.

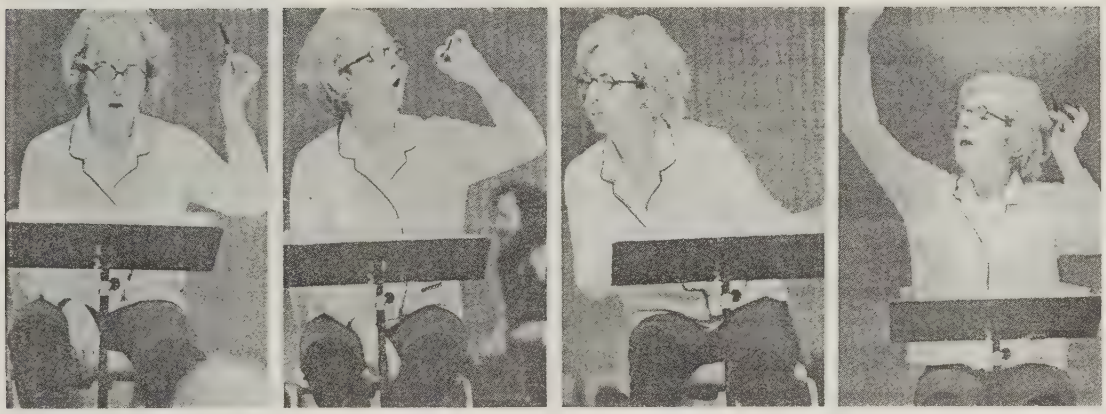
There is only one difference between Mr Corella and me. He is obviously a relative of Archangelo Corelli and, unfortunately, I am not.

Piotr A Grella, Edmonton.

[Ed. note: Our sincere apologies to Mr Grella for the misspelling of his name in the Faculty Activities column in the JAN/FEB issue of In Tune.]

IN TUNE: Words on Music is published bi-monthly by the University of Alberta, Department of Music, 3-82 Fine Arts Bldg., Edmonton, T6G 2C9, (403)492-3263. Letters are welcome. Editor-in-Chief: Wesley Berg, Managing Editor: Brenda Musselman.

PROFILE:
Alexandra Munn



We could take up a great deal of space, describing Professor Alexandra Munn's accomplishments, her degrees, awards, certificates, performances, and professional affiliations. In fact her current curriculum vitae is 16 pages long!

Professor Munn's career with the University of Alberta began with three eight-month term appointments as a sessional instructor. She described her emotional state prior to her first lecture in Music Appreciation as "shaking from head to toe", and commented that her debut performances had been far less traumatic. She must have gotten over her "lecture-fright" because in 1965 she was offered the position of Assistant Professor of Piano by Richard Eaton, then chairman of the Department of Music. By the early seventies, Professor Munn was regularly serving on University committees, work which she found very satisfying. She has served on the Search Committees for President (1979 & 1988), General Faculties Council (for six years), Senate Nominating Committee and every other notable committe formed within the Department of Music and the Faculty of Arts. She is also active in the community and has served on the boards of many musical organizations.

All of this is very impressive and helps to paint a portrait of a dedicated teacher who's been blessed with a varied and full life as a musician and teacher. It does not, however, give much insight into the personality of this warm and vibrant woman. The following are excerpts from letters written by Professor Munn's colleagues, students and friends which do much to fill in her colourful background.

Ellen Ann Schoeck, Director, University Secretariat, U of A

"I served as Secretary to GFC, a group of 150 people which debates all issues related to academic matters, or student issues, upon recommendation of its many committees. That's a polite way of saying that a huge number of people debate proposals which have already been pulled appart, assessed, developed and put back together again by several senior committees, all **before** coming to the GFC. But when proposals finally do reach GFC, a few members re-kindle debate of points which had been rehashed many times over. Other GFC members, however, quickly lose patience with their colleagues, but in Sandra's day on GFC no one had the courage, or "moxy", to say so. Except Sandra. She could read the

"Thou shalt perform with ears, head, hand and heart."

group of 150 better than anyone - including then Chair, Myer Horowitz.

Sandra would sit at mike #8, listening to a single member talk on...and on...about something **very** crucial. Then she would raise a hand and say, "Mr Chairman, now I am only a poor piano player.....but I think we have finished debate on this question."

I can tell you that every person in the room would exhale a long-held collective breath. They were **ready to vote.** Sandra called it every time. You have my vote as piano-player emeritus and honorary member of GFC."

HA Hargreaves, Professor of English, U of A

"While her many other qualities deserve treatment, I would prefer to address Sandra's total professional integrity, her loyalty, her marvellous wit, and the unerring sense of propriety which holds these in an incredible balance. In the mid-sixties she recruited me for the opera chorus. One memorable moment occurred when she informed us that the principals would be introduced that evening. The baritone had sung here once before and had treated the chorus rather shabbily, and a voice from the basses noted that with his ego he'd need two introductions. In severe, no-nonsense tones, "Miss Munn" reminded us of the respect due to all guest performers from any proper chorus. Chastened we were quite deferential when they arrived. Sandra introduced the soprano, the tenor, the baritone, broke off to make a comment to our artistic director, and then began introducing the baritone again. There was a gust of laughter, followed by a gale, as the baritone leaned over and patted her condescendingly on the shoulder. Sandra would no doubt swear to this day, that it was a simple mistake, but when we meet and reminisce we chorus members still believe that she evened the score for us in an unimpeachable way."

Regula Qureshi, Professor of Music, U of A

"(I have) fond memories of her leadership in piano chamber music performance in Edmonton. I joined a piano quintet in 1964 (Brahm's) which helped welcome a starving Curtis musician (starving for chamber music), then cellist only, Regula B Qureshi. Yes, those rehearsals were the first time I heard fiery shouts interrupt-or fire on-the music in temperamental Juilliard style* (Curtis, more genteel, did not know such behavior then). Seriously, Sandra has been a great support, both musical and personal, right through my "second coming" into the department, as a teacher. I shall always treasure her friendship and affection."

Elaine Shandro (Dobek) (BMus 1975) & **Constantine Shandro** (BMus 1985), **Medicine Hat College**

"I always had the sense that Sandra was an inspired musical guide. Sometimes when I had "blown" a first performance - Sandra would simply say - "not bad for a first performance" - "or calm down, the sun is still shining". Sandra always encouraged me to **"do"** and not to <u>try</u> - because **doing** allowed for progress and gave the expectation of success, whereas <u>trying</u> implied an expectation of failure or mediocrity. Sandra had a great deal of respect for each student and a firm belief that there was room in the musical world for everyone with desire and tenacity. We were encouraged to soar with our own wings".

One unforgettable annual event was the "Tree-up party" held on Beethoven's birthday. One Christmas we got together and created a very long stocking on which we penned the <u>Ten CoMUNNdments</u>, not the least of which were "Thou shalt not play too loudly or be musically violent" and "Thou shalt perform with ears, head, hand and heart". That stocking reappears each Christmas.

Our greatest wish for Sandra is that she will enjoy her retirement with as much energy and enthusiasm as she gave to us at the U of A."

Sylvia Shadick-Taylor,
(BMus 1979), **Edmonton**

"I have some fond memories of the time I spent with my old, er, I mean former piano teacher, Professor Munn. Her ability to "add lyrics" to melodies to reinforce the direction of a phrase frequently left me laughing too hard to continue playing. What I appreciate most, albeit in hindsight, is the level of demands she put on me. An extra lesson was always available; I remember one instance where she agreed to a lesson over the phone since she was not well enough to make it in to the studio! We love you, Miss Munn!"

Faculty Activities

Regula Burkhardt Qureshi is one of the invited participants at a symposium organized jointly by the International Musicological Society and the International Council for Traditional Music, to be held March 20-24 at the Johannes Gurenberg-Universität, Mainz. The theme is *Ethnomusicology and Historical Musicology: Common Goals, Shared Methodologies?* Earlier in March she will attend a meeting in Mexico City of the SSRC/ACLS Joint Committee on South Asia. Dr Qureshi was recently elected a Director of the Committee of the Canadian Society for Musical Tradition for 1991 and invited to serve on the Editorial Board of the Canadian University Music Review... **Scott Whetham, Krista Jean** (BMus 1989), and **Ken Read** performed as the "Edmonton Tuba Trio" at an "Octubafest" held in Calgary in early February... **Christopher Taylor** and **Scott Whetham** will perform solo works in an Alberta College Faculty Recital on March 24, Buchanan Hall... In Feb., **Stéphane Lemelin** performed at Carleton University, Ottawa, with American baritone, Richard Lalli. He will be touring BC and Southern Alberta with the Manfred Trio during March. Dr Lemelin's recitals are scheduled in Edmonton and Montreal in the spring, and at summer festivals in Quebec and BC... **Debra Ollikkala** has been invited to be a clinician in the Southern Regional Choirfest in Calgary, March 20-23... **Alfred Fisher** will be travelling to Poland during May to present lectures and recitals of his music at Academies of Music in four Polish centres.

Shirley Stinson, Professor, of Nursing, U of A

"Alexandra Munn is exemplary: she is an outstanding role model; she is a proactive leader; and is a woman of exceptional dedication and perseverance. A great many of Munn's endeavours require "personal effort" that often goes far beyond that required of other artists. These entail not only her "time & talent" but her willingness to go the second (if not third!) mile, her willingness to help young musicians, yet consistently maintaining high standards of artistic quality."

Ron & Diane Nelsen,
Namao, Alberta

"Ron's first meeting with Sandra was in "1853" at the Banff School of Fine Arts when the "classiest" song he knew was "Come back to Sorrento"! We have had the pleasure of sharing concerts with Sandra in many venues including recordings for radio and television. We have had the great joy of immense study and practise and hours of rehearsal with Sandra, perfecting our work and art - and we've also had the equally great pleasure of "winging it" together!

We wish Sandra many more years of music-making, and I'm sure she'll share her knowledge and experience with others, young and old, for a long time to come."

"What I appreciate most, albeit in hindsight, is the level of demands she put on me."

Hamish I F Simpson, Headmaster, Preparatory School, Upper Canada College, Toronto, Ont.

"Commencing twenty years ago, we would see Sandra two or three times a year in Victoria . Like a rush of fresh air she burst upon the scene - witty, energetic, dramatic and always a bit outrageous in her manner and comments. We loved to hear her play the piano whether it was a sing-song or a Mozart sonata. We always looked forward to her visits for such a vivacious, talented and generous person did much to shake a group of rather staid Victorians out of their tea-cups! We feel the music students at the U of A must have been very fortunate to have her as their mentor and friend."

The Orsini Family, Edmonton

"After emigrating here from Italy we wrote to the Conservatorio di Musica in Milan asking if they could recommend a piano teacher for our youngest son. They suggested Alexandra Munn; no further details. My husband found where she was teaching and she accepted my son. I do believe her decision was mainly sentimental (remembering the joyful time she spent in Siena at the Accademia Chigiana). Actually my son was not particularly interested in playing the piano and she clearly made us aware of that; it was the beginning of a deep true friendship.

We admire the teacher, the performer, but what we cherish most is the friend."

BJ Busch, Assoc. Librarian, U of A

"I got to know Sandra through our mutual involvement on AASUA *(Assoc. of the Academic Staff U of A)* Council, the year I was vice-president. The two of us were asked to plan the program for the annual banquet. Sandra offered to compose a song for us, probably the first and only time this had been done. No one had seen the song in advance, so when the evening came to an end and Sandra passed out the song sheets and began to play *Waltzing Matilda* on the piano, I was beginning to have second thoughts about whether this was appropriate for our group.

What emerged from the verses was a summary of the year's activities, issues both large and small. Sandra showed us how to laugh at our foibles, giving recognition to both our accomplishments and fiascoes. She brought us together in that brief moment - never had I felt more as one with my colleagues. We would, of course, live to disagree another day, but that night there was harmony and camaraderie."

Marguerite Puik Abbott, Executive Director, Western Board of Music

"Prof. Alexandra Munn has been involved with the Western Board of Music, first as a student, and then as examiner, performer (on the CKUA Radio programs) Chairperson and Music Advisor. She has given generously of her time and resources to assist individuals and organizations. Her desire to help young musicians in Canada is evident to anyone who has witnessed her manner with young people. Alexandra Munn's commitment to and love of music has molded the lives of countless thousands of people all across Canada."

A tribute from the Richard Eaton Singers

"In 1962, Sandra joined Richard Eaton's University Singers as an alto; but she was really a piano player, and by 1963 she had become the choir's very humorous accompanist and associate conductor. For four years, that's what she did.

In 1967 R.S. took a year's sabbatical and told Sandra that she was to conduct the Singers in his absence. "But what am I to conduct?" she quavered. And with utmost faith in her, R.S. said," Oh do the Christmas Oratorio." And that is how the piano player came to conduct 110 voices and the university orchestra in the Edmonton premiere of Bach's *Christmas Oratorio*!

Richard Eaton died suddenly in 1968 and the University Singers, so devoted to their founder, could easily have folded then. But the piano player wasn't about to let that happen. She felt she had a mission to see that R.S.'s work was carried on and his high musical standards upheld. For five years, that's what she did.

As music director of the Richard Eaton Singers (the choir's new name) Sandra prepared them for performances of major choral orchestral works, from Brahms' *Requiem* to Haydn's *Creation* and the Bach *B Minor Mass.*

There were the *Messiah* performances conducted annually. Once she ended up in Emergency after a post-concert fall (totally exhausted after conducting three Messiahs in one week!) and was unable to convince skeptical medical personnel that the woman in the gold lamé gown with the bloody gash on her forehead and a hint of scotch on her breath wasn't the victim of a barroom brawl, but had really just finished Handel's Messiah!

As music director, Sandra coaxed and badgered the Eaton Singers into making good music, always lacing her comments with generous dollops of her own inimitable brand of humor. When she passed on the baton, she left behind a grateful choir that had weathered a difficult time, and was now firmly pointed in the direction its founder had envisioned.

Not bad for a piano player!"

Darolyn McCrostie (Dunphy) (BMus 1983), **Edmonton**

"September 1979, I was about to meet Miss Munn, with whom I had been assigned to study for the first time. Armed with "Always wear a dress to your lesson" from a senior student, I boldly entered her studio. The next four years were challenging to say the least but also very rewarding. Miss Munn taught me valuable lessons regarding mu-

"Not bad for a piano player!"

DONATIONS

Faithful readers of In Tune will recall our notice of the benefit concert organized by the Boris Roubakine Piano Club and dedicated to the memory one of the Club's former members, Friema Boroditsky . The concert was a success and the Department of Music is delighted at the initiative, energy and enthusiasm of the Club's membership in making this event possible. Proceeds from ticket sales and from personal donations have generated a substantial donation to be directed to the Music Resources Centre for the purchase of piano scores and recordings. Persons wishing to make donations in memory of Friema Boroditsky are welcome to do so in care of the Department of Music. The donation cheque will be presented to Department of Music Chair, Wesley Berg, by Club Treasurer Lillian Stillman on Sunday, March 3, at 1:00 pm in Convocation Hall. Ruth Mossop, President of the Boris Roubakine Piano Club, will perform Schubert's *Drei Klavierstucke* (1828) following opening comments by Gladys Odegard.

"Play the hell out of that piano."

sic, loyalty, courage, commitment, and professionalism, not to mention the finer points of bowling, all the words to the Hippopotamus song, and how to throw a tree off any tenth-floor balcony. For all these lessons I am grateful, but what I will remember most - "couragio darling then it's head, hands, and heart."

John Butler (BMus 1965, MMus 1969) **& Judith Butler (Short)** (BMus 1969), **St Catharines, Ont.**

"Sandra is one of a rare and perhaps dying breed which believes that to successfully make a musician one must educate the whole person. Back in the "Sixties", we were taught not only how to play, but what to wear, how to sit, what to think and who to invite when doing so! Our commitment to our art had to be total. While other U of A students were enjoying Easter Sunday dinner with their families, Munn students were having an extra piano class in Convocation Hall *(also often attended by the infamous Bellamy, Con Hall's resident bat).*

My wife's experience with Sandra predates mine. As a neighbor of Sandra in Calgary, Judith began piano lessons with her at age eleven and later became a BMus student of Professor Munn's in 1965. When she was about fifteen years old, and was playing in the Calgary Music Festival, Sandra called Judith's home to wish her luck. However, Judith had already left for the Jubilee Auditorium. Undaunted, Sandra called the auditorium, and left a message for Judith. The secretary found Judith gathered with other contestants, parents, audience and the adjudicator. Over the din, she called to Judith, "I have a message for you from Sandra Munn. She says to 'Play the hell out of that piano.'" (And she did!)"

John Bertie, Professor of Chemistry, U of A

"I recall Sandra in action on one of our numerous

GENERAL CONCERT INFORMATION

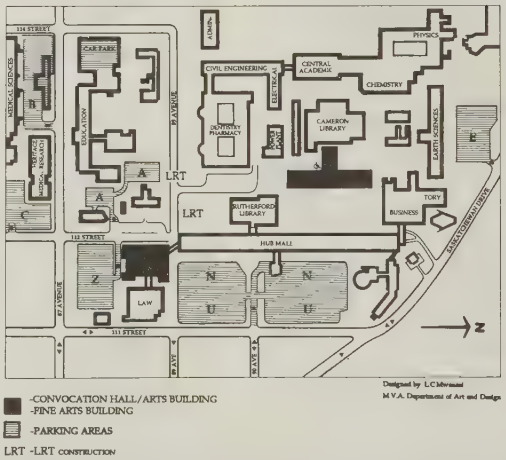
Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheelchair access is from the south-west side loading door of the Arts Building.

Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indicated by an asterisk (*) on the calendar of events. Tickets are $5 for adults and $3 for students and seniors unless otherwise indicated. Advance tickets are available from the Music General Office, 3-82 Fine Arts Building, during office hours *(8:30 am to noon and 1:00 to 4:30 pm Monday-Friday).*

In most cases, tickets are also available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

PLEASE NOTE: All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts, (after office hours a recorded message will inform you of any additions or deletions to our schedule).

Campus Map



committees on which no one says anything for fear of saying the wrong thing. Here Sandra excels, saying the wrong thing at the wrong time in such a way that everyone has a laughing fit and relaxes. She is without peer at getting awkward committees to work effectively. And who could ever forget Sandra's calls for the question at GFC, uttered in tones that make clear her belief that intelligent debate had ceased some hours previously.

I believe that her contributions to the Edmonton community have brought just as much credit to the University as her activities on campus. We will miss her greatly, and I shall miss her greatly."

Lillian Freundlich, Professor of Piano, The Peabody Institute, John Hopkins University

"From her student days on, her musical gifts were in evidence. And during her very productive professional life she has displayed her special gifts as a performer and teacher. She has prepared and guided many gifted pianists who have become important professionally. Her wonderful personal qualities and concern have added many beautiful human elements to her life and activities. The University of Alberta has much to be proud of!"

John & Madeline Williams, West Vancouver, BC

"It has been our privilege to have known Sandra for more than 25 years. Her work has made an unparalleled contribution to the musical life of Edmonton. A dedicated teacher, her students are truly her "children" whose careers are fostered both by hard work and sincere affection from their teacher. One cannot forget an interesting "pops" concert when Sandra, during her piano solo performance with the Edmonton Symphony, casually engaged in knitting a long scarf on the stage at the Jubilee Auditorium, much to the delight of the audience.

Sandra's "retirement" is simply the completion of another phase of her life. Her influence and guidance in the musical world will continue in the years to come."

Helen & John Madill, David Norwood & the Jubilaires Gang, U of A

"As Faculty Advisor for the famous (and infamous) **Jubilaires** musical comedy club at the U of A in the 1960s, Prof. Munn spent countless hours, days and even weeks coaching, teaching, cajoling, intimidating and directing a group of students whose enthusiasm frequently exceeded their talent.

In 1989 Prof. Munn joined the Jubilaires Reunion Committee to help prepare for a 1990 gathering. Even though we were older and wiser (well...older in any event), we still stood up straight and rehearsed our lines again and again when Sandra told us it was not yet good enough. We might have lost our touch in the intervening years but she obviously had not. By the time the performance went ahead, it was as professional as any show had ever been. The magic was still there.

Dedication, persistence, patience and warmth: all of them integral parts of the person we know and love as Sandra Munn."

Stuart Thurston, San Diego, California

"My first childhood memory of a professional concert was hearing the young pianist Alexandra Munn play Rhapsody in Blue with the Calgary Philharmonic Orchestra. What an impression her performance made! The larger-than-life sound, the rhythmic vitality and the communicating spirit of the music of this artist had an immediate and indelible impact. Thank you Alexandra for your generosity, your integrity and your continuing dedication to musical excellence."

Continued on page 14

"Sandra's 'retirement' is simply the completion of another phase of her life."

Program Previews

Sunday, at 8 pm
March 3, 1991
Convocation Hall

ACADEMY STRINGS CONCERT, Norman Nelson, director
Featuring soloists: Heather Neufeld-Bergen, violin; Dennis Prime, clarinet, Lary Benson, tenor; Kay McCallister, horn. Program: Vivaldi's *Concerto in E minor,* Mozart's *Concerto for Clarinet & Orchestra, K.622* and Britten's *Serenade for tenor, horn & strings.* Tickets: $5/adult, $3/student/senior.

Wednesday, at 8 pm
March 6, 1991
Convocation Hall

WIND & PERCUSSION STUDENT CHAMBER MUSIC CONCERT
Music for large & small groups, featuring Mozart's *Serenade No.11, K.375,* and Tcherepnin's *Fanfare for Brass & Percussion.* Free admission.

Friday, at 8 pm
March 8, 1991
Convocation Hall

FACULTY RECITAL: Alan Ord, bass with Grant Hurst, pianist
Program will include songs and arias by Mozart, Loewe, Bach, Monteverdi, Carissimi, Somervell, Warlock and others. Free admission.

Saturday, at 7:30 pm
March 9, 1991
Convocation Hall

WORLD MUSIC CONCERT: GS Sachdev, flute, Swapan Chaudhri, tabla
Co-sponsored by The Edmonton RagaMala Music Society.
Tickets: $6/non-members, & $5/members/students/seniors.

Wednesday, at 12 pm
March 20, 1991
Convocation Hall

VISITING ARTIST RECITAL & PIANO MASTERCLASS
Vladimir Levtov, pianist. The recital begins at 12:00 and the masterclass will begin at 3:00 pm. All are welcome to attend. Free admission.

Friday, at 8 pm
March 22, 1991
Convocation Hall

MASTERS STUDENT RECITAL: Carol Dyck, soprano with Loretta Dueck, Heather Hanke, Norman Nelson, Adrian Dyck, Glenn Archibald & Tim Ashworth performing works by Pergolesi, Messiaen and Carol Dyck. Free admission

Tuesday, at 8 pm
March 26, 1991
Convocation Hall

FACULTY RECITAL: Stéphane Lemelin, pianist. Program: Schubert's *Sonata in B-flat major,* Schumann's *Waldszenen, Op. 82, Fantasiestücke, op.111 & Novellette in D Major, op.21, no.2.* Free admission. This recital is being recorded by CBC for broadcast on "Arts National" at a later date.

Wednesday, at 8 pm
March 27, 1991
Convocation Hall

OPERA STUDENT WORKSHOP PERFORMANCE, Alan Ord, director
Performing excerpts from *The Marriage of Figaro* by Mozart, *The Crucible* by Ward, Puccini's *La Bohême,* Verdi's *La Traviata,* & others. Free admission.

Wednesday, at 8 pm
April 3, 1991
Convocation Hall

SYMPHONIC WIND ENSEMBLE CONCERT, Fordyce Pier, director
Music by Lopatnikoff, Grainger & Horovitz featuring soloist Karen Noel-Bentley playing Weber's *Clarinet Concerto No.2.* Special Guests: Ross Sheppard Comp. H. S. Senior Concert Band & Wind Ensemble, Murray Smith and Scott Rogal, conductors. Tickets: $5/adult, $3/student/senior.

Program Previews continued

Friday, at 8 pm
April 5, 1991
Convocation Hall

CONCERT CHOIR CONCERT, Debra Ollikkala, director
Program will include Bach's motet *Jesu, meine Freude,* Pinkham's *Easter Cantata,* Mendelssohn part songs and Renaissance motets. Tickets: $5/$3.

Sunday, at 3 pm
April 7, 1991
Convocation Hall

CONCERT BAND CONCERT, William H Street, director. Featuring the music of Artiunian, Chaminade, Walton & Willan. Soloists: Kelli Novak, flute; Fordyce Pier, trumpet. Tickets: $5/adults, $3/students/seniors.

Sunday, at 8 pm
April 7, 1991
Convocation Hall

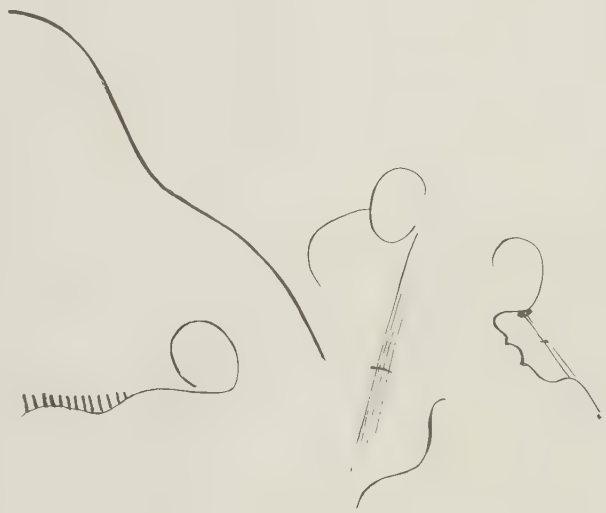
CHAMBER ORCHESTRA CONCERT, Fordyce Pier, director
Program: Copeland's *Fanfare for the Common Man,* Bernstein's *Overture to Candide,* Soloist Patricia Edwards in Mozart's *Piano Concerto No.23, K.488* & Beethoven's *Symphony No.5.* Tickets: $5 adults & $3 students/seniors.

Monday, at 8 pm
April 8, 1991
Convocation Hall

STAGE BANDS I & II CONCERT, Neil Corlett & Derek Stoll, directors
An evening of Big Band Jazz. Tickets: $5 adults & $3 students/seniors. (This concert will be repeated at the Grant MacEwan College John L Haar Theatre, April 14, 1991 at 8 pm. Tickets at the door. Call 483-2312.)

Tuesday, at 8 pm
April 9, 1991
Convocation Hall

RED DEER COLLEGE CONCERT CHOIR & U OF A CONCERT CHOIR.
The Red Deer Choir will be featured and the U of A Concert Choir will also perform selected works. Free admission.



Wednesday, at 8 pm
& Thursday, at 8 pm
April 10 & 11, 1991
Convocation Hall

STUDENT CHAMBER MUSIC PERFORMANCES. Students in Music X39 form various ensembles which participate in these public performances as part of their course work. Free admission.

Saturday, at 7 pm
April 13, 1991
Convocation Hall

HONOUR BAND CONCERT, Fordyce Pier, director. Members of this band are the top high school music students in Alberta participating in the annual Honour Band Weekend with the U of A Symphonic Wind Ensemble. Free admission.

Sunday, at 8 pm
April 14, 1991
Convocation Hall

MADRIGAL SINGERS CONCERT, Leonard Ratzlaff, director
Program will include Motets and Part songs by Bach, Badings, Forsyth, Poulenc, et al. Tickets: $5 adults & $3 students/seniors.

Friday, at 8 pm
May 16, 1991
Convocation Hall

MASTER'S STUDENT RECITAL: Janet Tonin, soprano with Roger Admiral, Chris Helman, Eyvind Kang, Bob Tildesley and Chris Brown performing works by Weill, Poulenc, Brahms and Bellini. Free admission.

March 1991

Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1	2
3 8:00pm *Concert: Academy Strings, Norman Nelson, director Convocation Hall	4	5	6 12:00pm Lecture: Helmut Brauss, Rm 1-29 Fine Arts Bldg. 8:00pm Concert: Wind & Percussion Chamber Music, Convocation Hall	7	8 8:00pm Faculty Recital: Alan Ord, bass, Convocation Hall	9 7:30pm *World Music Concert: GS Sachdev, flute and Swapan Chaudhri, tabla. Convocation Hall
10	11	12	13	14	15	16 11:00am Lecture: J Evan Kreider, Rm 1-29 FAB. 2:00pm Lecture-Recital: Peter Vinograde, Convocation Hall
17	18	19	20 12:00pm Visiting Artist Recital: Vladimir Levtov, pianist 3:00pm Piano Masterclass with Vladimir Levtov. Both events in Convocation Hall	21	22 8:00pm Masters Student Recital: Carol Dyck, soprano Convocation Hall	23
24	25	26 8:00pm Faculty Recital: Stephane Lemelin, pianist, in Convocation Hall.	27 8:00pm Opera Workshop Performance, Alan Ord, director in Convocation Hall	28 3:30pm Lecture-Demonstration: L Ratzlaff, moderator Rm. 1-29 Fine Arts Bldg.	29 Good Friday. University buildings closed.	30
31 Easter Sunday						

Events are subject to change.

2/9/1991

April 1991

Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 Easter Monday. University buildings closed.	2	3 8:00pm *Concert: Symphonic Wind Ensemble, Fordyce Pier, director, Convocation Hall	4 3:30pm Lecture-Recital: Richard Troeger, Rm 2-32 Fine Arts Building	5 8:00pm *Concert: Concert Choir, Debra Ollikkala, director Convocation Hall	6
7 3:00pm *Concert: Concert Band, William Street, director 8:00pm *Concert: Chamber Orchestra, F Pier, director Both in Convocation Hall.	8 8:00pm *Concert: Stage Bands I & II, Neil Corlett & Derek Stoll, directors, Convocation Hall	9 8:00pm Concert: Red Deer College Choir & U of A Concert Choir, Convocation Hall	10 8:00pm Concert: Student Chamber Music Ensembles in Convocation Hall	11 8:00pm Concert: Student Chamber Music Ensembles in Convocation Hall	12 Last day of classes Term II	13 7:00pm Concert: Honour Band, Fordyce Pier, director. Convocation Hall
14 8:00pm *Concert: Madrigal Singers, L Ratzlaff, director Convocation Hall	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

Friday, May 16 at 8 pm - Masters Student Recital Janet Tonin, soprano in Convocation Hall.

Events are subject to change.

2/9/1991

Continued from page 9

Ivan Ivankovich. Professor, of Business, U of A

"No one but no one could get a meeting back on track like Sandra Munn. My memories are of the precious two years we overlapped on the GFC Executive. Not infrequently our meetings would unduly canvass some minute point or simply exhaust every conceivable opinion on an item of business. Just at the point when nearly everyone was about to tune out, you could always rely on Sandra to utter an audible "q-u-e-s-t-i-o-n" in her better moments, or "b-o-r-i-n-g" in her worst. The whole procedure was usually enough to get the rest of us back on track. In those rare instances of recalcitrance, some pointed dialogue would quickly focus the remaining discussion. Sandra, I've missed your presence on every University committee I've served on since."

"Her tongue-in-cheek comments were always made with love and were always on the mark."

Albert Krywolt, (BMus 1970, MMus 1971) **Vocal Coach, Canadian Opera Co., Toronto, Ontario**

"I studied piano with her at the U of A where she inspired me to practise with much passion. Her inimitable teaching style is typified by her comments after my first attempts at vocal accompaniment. "Wonderful", she said, "You played the Handel Aria like a piano concerto. However, there is also a singer, and we would like to hear her". Her tongue-in-cheek comments were always made with love and were always on the mark.

I carry Alexandra's ideas about music making and cherish within me the power of her personality. I hope that other will continue to benefit from her knowledge and love of music as I have."

Organists News

During his January visit **Professor Jan Overduin** (Wilfred Laurier University) shared personal insights and information about Canadian composer, Barrie Cabena. The workshop was held in conjunction with the RCCO Sundays at 3 series.

February 5th, Professor Marnie Giesbrecht and members of her "History of Organ Building and Design" class visited St Joseph's Basilica in Edmonton. John Wetherill, one of the cathedral organists, gave an informative talk about the cathedral and its two pipe organs. The highlight of the visit was the hands-on experience of tuning reed pipes. Our thanks to John for his time, patience and bravery.

"Basics of Service Playing" is a community course which is offered annually by the RCCO and the Faculty of Extension. The course will be offered Monday evenings, April 15 to May 13 and will have an emphasis on private instruction coupled with group classes.

The noon-hour organ recital on Feb. 6th was a colourful and dynamic display of organ repertoire. Student organ recitals are scheduled for Wednesdays, March 6 and April 10 at 12:10 pm. Free admission.

Student organ recitals are scheduled for March 1 (Tammy-Jo Mortensen) and April 6 (Glen Segger). March 17 at 8 pm an unusual concert will take place at Convocation Hall: a recital of organ and percussion music. A first for the U of A, Laura Ehrman (organist) and Darren Salyn (percussionist) will perform works for organ and marimba, organ and timpani, organ and mixed percussion, organ with *angklung* choir and organ, percussion and tape.

Maria Thompson, (BMus 1986), **Juilliard School of Music, NY**

"I studied with Miss Munn for ten years. During that time I learned a lot about focus, voicing, and singing, as well as learning to assist singers. I sometimes became quite frustrated, when things were always "coming" but somehow never got there. In retrospect, I'm glad for her restraint, because when things became good, in her eyes, I knew I had really achieved something. I left the nest five years ago and am completing my Doctor of Musical Arts degree. I don't think things would be coming together without Prof. Munn's guidance. She taught me about listening, shaping and imagination, things I think I needed to live some more to truly understand. She planted a very important seed, watered and sheltered it as it sprouted - and knew when that plant was ready to face the elements. I can truly say that I see her as a friend, after all, teachers come and go, but real friends are part of your life forever."

Debra Ollikkala, Professor of Choral Music, U of A

"Since my arrival a year and a half ago, Sandra has shown the warmest support for such a new and "green" colleague. My thanks to you, Sandra, for welcoming me to the staff -- for wishing me good luck on my very first day of classes, for opening your home for a reception following my first recital here, and for the technical prowess and musicianship you shared in the preparation of Rorem's *Ariel.* Best wishes to you for a gratifying, fruitful and peaceful "retirement"!"

Linhart D Walker, San Diego, California

"One of Alexandra's very special gifts is an awareness, a kind of extraordinary 'sense' which, over the many years I have known her, has shown itself time and again.

In earlier times when often we played two pianos together, I recall needing her 'sense', but vividly. The occasion was the twelfth and final performance for school children, in a two week period, of Saint-Saëns *Carnival of the Animals* with the Calgary Philharmonic at the, then new, Jubilee Auditorium. We were riding in high-gear, or overdrive I should say, in the last two pages of the finale marked "Presto" which has a decided flavour of heading home with no excursions or time-out allowed. Alas, in the midst of this splendid current of head-long movement my memory conked.

The entire four-bar happening should have been catastrophic I have since concluded. But at this juncture, thru the din of the orchestra, her voice in a whisper saying to me "rhythm" was like a bolt from heaven. All of this took but a few parts of a second and then we were headed for the corral with, I'm quite sure, no incident apparent.

Again it did demonstrate her presence of mind in such volatile situations. Her reservoir for exigencies had proved once more, indispensable."

Marnie Giesbrecht (Segger) (BMus 1975, DMus, 1988) **Professor of Organ, U of A**

"Since I joined the faculty nearly three years ago, Sandra has been a great source of encouragement and support to me. However, I remember the day when Sandra erased all the credibility I had as a teacher with one little bunny face. It was when each student in Sandra's pedagogy class was to bring one of their private students to class to demonstrate their ability to teach. It seemed obvious to me that bringing a gifted young student to perform for the class would prove teaching excellence whether or not I could actually demonstrate it. I chose to bring a somewhat precocious five-year old whom I was teaching. The little youngster was suitable nervous upon arrival at the U of A, giving me confidence that he would perform all musical feats brilliantly and without the usual problem of keeping him on the bench during

"...after all, teachers come and go, but real friends are part of your life forever."

lessons, etc. Tension mounted as we waited our turn to display student/ teacher prowess.

When called to take action, the little gaffer tripped on a desk and lost footing for a nose flattening landing. A number of onlookers could not contain their laughter, giving courage to the youngster. Miss Munn made the customary bunny face to put 99% of little people at ease. This unequivocally confirmed for my guest that we were not there to demonstrate tedious routine - our mission was to entertain, create laughter! This was best achieved by appearing to never have had a lesson. "Scale? What's that? What do you mean, middle C? Note names? Uh, ABCDEFGHIJKLMN0....' The damage to my ego and reputation were so great, that in the end, the older brother [of the offending student] married me to make amends. Alas, though I planned never to give him piano lesson again, Glen Segger is back in my class as an organist (please! no classroom visits during Glen's lessons)."

Timothy J Christian, Dean of Law, U of A

"I had the honour of serving with Sandra Munn on a number of University committees. She was always prepared and willing to debate. She was also somewhat impatient and when she felt points were being repeated or the discussion was a little dull she could be heard to exclaim, "Question, question!". This happened so often that we all came to rely on her as a judge of the quality of debate.

I have many pleasant memories of working with my friend, Sandra Munn, and I wish her good health and good music in her retirement."

In speaking with Professor Munn while compiling this article, she expressed some concerns about the future role of the University of Alberta. She believes deeply in this institution but fears we are losing sight of our purpose, which is to seek the truth. Seeking truth in fine arts was the reason behind the establishment of the first university which granted degrees in music and medicine. "In the race for dollars are we willing to make sacrifices individually and collectively in lieu of being sacrificed?" asks Munn.

"The fine arts - working one-on-one or closely with our students harks back to the original university's tradition of Masters and their students. What should make our university experience different (than a technical school's) is the opportunity to share personally and professionally with our students."

Upon looking back at 29 years of teaching, Sandra reflects, "What I find most rewarding is students who have learned the discipline of self and profession. The development of self-respect and awareness of the ability to develop as a mature, concerned person regardless of the eventual profession or goal undertaken. Some of my students, having left (my studio) in anger and frustration vowing, I'm sure, never to return, have re-assessed their lives and direction and have come back."

Sandra believes in the fine arts in the true sense. To her they have the ability to supply emotional and spiritual life to human beings. "They are fine, not because they are peculiar, expensive or luxuries, but because they affect the inner person and are unique."

The Department of Music is losing a great teacher.

"But," as Sandra says, "the time has come for me to meet new challenges outside academia." Initially she "plans to have no plans" but will continue to teach talented young musicians, and lobby for more support for the arts. With her high profile and keen sense of honesty and fair play, we could not ask for a better advocate. We wish her all happiness in her pursuits.

By B Musselman

It's 10 O'Clock -- Do you know where your classmates are?

This issue of In Tune will be mailed to alumni of Music programs. We want to keep in touch with our graduates and we're very interested to know about their professional accomplishments. So interested, in fact, that we'll include as much information as possible in future issues.

If you are one of our graduates, we'd like to hear from you! Please contact us at the following address:

In Tune Alumni News
c/o Department of Music,
3 -82 Fine Arts Building,
University of Alberta,
Edmonton, T6G 2C9.

Graduate Music Students' Symposium

Sat., March 16,
11 am to 5 pm
Room 1-29 FAB

This event, begun six years ago by the Departments of Music at the Universities of Alberta and Calgary, has become an increasingly attractive opportunity for graduate students in music to share the fruits of their labour with colleagues, faculty and the public. The Symposium, which is staged alternately at the two universities, features papers by students arising out of seminars and theses, on topics ranging from pedagogy and performance practice to musicology, ethnomusicology and theory.

This year's keynote speaker is J Evan Kreider of the University of British Columbia. Dr Kreider is a musicologist of versatility and distinction who is a specialist in Medieval and Renaissance music. He is one of three contributors to the new *Opera omnia* edition of Josquin's important contemporary, Pierre de la Rue. Having received his PhD from Indiana University, Dr Kreider was a Research Associate with the New York Pro Musica from 1968 to 1971, and a member of the faculty at SUNY/ Genesco before joining UBC's School of Music in 1975. He has edited volumes of early 17th-century Italian music for *Corpus of Early Keyboard Music,* and has contributed articles on Renaissance chant and the relationship between art and music of the Renaissance to such journals as *Musica Disciplina, Notes* and *Musick.* Dr Kreider's lecture, *Music for the Crusades: Music as Propaganda,* is a timely reminder of the current war in the Persian Gulf, and we can easily imagine that music during the wars of the Crusades may well have taken on the role of doctrinal persuasion that television often does today.

Further information can be obtained from the Department of Music, 492-3263. Admission to the event is free. Take this opportunity to discover some of the challenging ideas addressed by graduate music students in Alberta, and plan to spend an illuminating and thought-provoking day.

This year's keynote speaker is J Evan Kreider of the University of British Columbia.

department of Music

Summer Piano Master Class

In Memorium:
Wolfgang Amadeus Mozart

August 4-17, 1991

Presented by the Faculty of Extension and the Department of Music, this Summer Piano Master Class will offer participants (Max. 20) a broad and fulfilling musical experience. These master classes are designed to serve mature students studying advanced repertoire, although special arrangements can be made for extremely talented younger players.

The core of the activities will be daily master classes, with pianists Helmut Brauss and Stéphane Lemelin alternating as instructors.

There will be a special emphasis on the piano music of Mozart, although not to the exclusion of other composers. The master classes will be complemented by private sessions with the two instructors. Student activities will include public performances, lectures and special presentation offered on a variety of topics related to the music and time of Wolfgang Amadeus Mozart.

For further information contact: The Faculty of Extension, 216B Students' Union Bldg., U of A, T6G 2J7, 492-3034.

THANK YOU

On behalf of the music students, the Music Students' Association (MSA) wish to thank Barbara Ritz for the terrific work on the Mozart displays currently located on the 3rd floor of the Fine Arts Bldg., and in Rutherford North. [*Ed. note: The displays will be moved to the Arts Building, near Convocation Hall, for the balance of the term.*]

department of Music

Piano Technicians Meeting

Department of Music piano technician, Bruce Hettinger, will host a meeting of the Canadian Association of Piano-Technicians (Edmonton Branch) on March 11, in the Fine Arts Building. The highlight will be a tour of our facilities and pianos with a visit to the Hamburg Steinway piano in Convocation Hall. CAPT recently donated almost thiry years of back issues of the *Piano Technicians Journal* to the Department of Music. They are currently being catalogued and will be a welcome addition to our research materials in the Music Resources Centre.

Yamaha Japan Visits Campus

On March 5th, piano designers, planners, and material experts from Yamaha Japan and Yamaha Canada will be touring the Fine Arts Building to inspect our Yamaha pianos. Their purpose is to determine how to improve their instruments. The Department of Music is the only institution in Canada to be included in their appraisals.

TriBACH Artist-in-Residence

Paul Badura- Skoda

Paul Badura-Skoda with Chancellor Emeritus Peter Savaryn and Mrs Olya Savaryn at the post-concert reception.

TRI BACH
ARTIST-IN-RESIDENCE

All fears of the dreaded "artistic temperament" disease fled immediately.

It was Saturday, January 26, 1991 -- approximately five years after the Department of Music found itself the recipient of a most remarkable endowment from the Bach Tercentenary Foundation by reading about it in the newspaper! Years of planning, anticipation, cooperation, communication and cold calculation had ticked away to now, the penultimate moment, the arrival of Paul Badura-Skoda, the very first TriBACH Artist-in-Residence. I knew the man by appearance, certainly Randy Troppmann's pen-and-ink sketch incorporated into our promotional posters saw to that. And we had corresponded enough over the last year-and-a-half for me to get an idea of his personal style. But what would he be like to deal with? How would he relate to our students? Just a few more moments and I was sure to know what form the next ten days would take. I recall him coming down the steps and looking around for a familiar face, or, rather, for a face that showed some recognition of him on it. As I stepped forward he exclaimed "You must be Mr Williams! How nice of you to come to meet me!" All fears of the dreaded "artistic temperament" disease fled immediately. So began a week of the most enjoyable company of a truly great artist.

Anyone who came in contact with "PBS" as we began to call him (if only to save time!) was immediately impressed by his warmth and his charm. Students who discovered him deeply engrossed in research work in our Music Resources Centre were impressed to see that he, like them, made notes, used New Grove, and borrowed books and scores for later reference. Unlike them, however, Badura-Skoda himself had written some of those books! Those in attendance at the lecture or at the four chamber music and piano masterclasses, all of which were free and open to the public, have expressed delight with Badura-Skoda's insightful and sensitive style. Here were opportunities for

Getting the audience's perspective at the Piano Masterclass, February 4.

PBS with Pamela Grobben working on technique at the Piano Masterclass, February 4.

Anyone who came in contact with "PBS" as we began to call him was immediately impressed by his warmth and his charm.

students of the U of A, Alberta College and the Edmonton Branch of the Alberta Registered Music Teachers Association to sit side-by-side in the presence of the master.

Continuing in the scholarly tradition established early in his career, Badura-Skoda introduced a "little-known" Mozart march following his presentation of Mozart's *Concerto K. 456* with the Edmonton Symphony Orchestra on Friday, February 1. His feigned surprise at the fact that most of the audience had heard this "rarity" before was simply delightful. My recollections of the reception following the concert are few but I do recall considerable discussion over the identity and nationality of the ice bust (who was that melting man?) and, of course, the perennial party favorite, trick napkins.

For most of us, a week or so spent with PBS was a memorable experience. If you happened to miss this extraordinary individual, rest assured, you will have a second chance. Paul Badura-Skoda will visit our department again this October to present, among other things, a solo piano recital and a lecture-recital using period instruments. He's even promised to bring the noted scholar Eva Badura-Skoda with him! Watch the September issue of **In Tune** for more details.

Thanks are in order to several individuals who have been directly involved with the TriBACH Artist-in-Residence Program and who will continue to contribute to its success. Thanks to the Bach Tercentenary Foundation and the individuals that I have come to know, Sherburne McCurdy, Bert Cook, Georgie Brooks, and Peter Skirving. Without the foresight of individuals like these (and former Dean of Arts, Terry White, I might add) we would have had no reason to celebrate. Thanks to Helmut

Past President, Dr Myer Horowitz (r) with Dr Donald Bellow, Assoc. V-P (Facilities) at the post-concert reception.

Paul Badura-Skoda with reception service staff.

Brauss for his excellent work chairing both the TriBACH Artist-in-Residence and the Program committees with fellow members Michael Bowie and Richard Troeger. Thanks to Brenda Musselman for the fabulous promotional material that leaps off the wall at the viewer and for the planning we've done over the last two years or so. Chris Helman did a very thorough job of running the auditions and masterclasses for us. Gail Hall of Gourmet Goodies provided excellent food and service at the Friday evening reception. I have also had opportunity to meet with fellow managers in the artistic community including Marla McCready-Kirillo, Rose Ginther-Hees, and Bob McPhee at the ESO office, Sheila Cameron and Karen Schafer at the Northern Alberta Jubilee Auditorium office and many others who have been pleasant and efficient.

I believe that the Department of Music is very fortunate to have the opportunity to present artists of the stature of Paul Badura-Skoda and I look forward to many successful artist-in-residence presentations.

By R Williams

PBS and Corey Hamm at the Chamber Music Masterclass, February 4.

Mr Richard Williams, Dr Donald Bellow, Dr Wesley Berg, and Mrs Selma Berg at the post-concert reception.(l-r).

PROFILE: VIOLET ARCHER
conclusion

If the audience for 20th-century music is to grow, young musicians must become familiar with modern idioms at an early stage.

[The conclusion of a two-part article]

Far from bringing a slackening of activity, retirement has provided professor emeritus Dr. Violet Archer with the freedom to pursue, with new concentration and vigour, the activities on which she has focused from the beginning of her career: advocacy (as was noted in the article in the last issue), and teaching, but especially composition. The years since 1978 have seen the completion of more than 70 new works, most written on commission, including a one-act opera, a piano sonata, a string quartet, and a remarkable series of song cycles

Recent compositions

Four Dialogues for Classical Guitar and Chamber Orchestra was written last winter at the request of the Italian guitarist Massimo Scattoli. Archer had written previously for solo guitar, but never for the instrument as part of an ensemble, and the task occasioned an extensive study of twentieth-century scores as she sought to come to terms with the particular challenge of the medium, that of balance between the solo instrument and the accompanying group. Completed last April, *Northern Journey* is a song cycle to a text by Edmonton poet Inge Israel, which will be introduced by baritone Harold Wiens on the first program in the Department of Music's Encounters series early next fall. Music for the church figures in Archer's recent output as well. There were two premieres at Knox-Metropolitan United Church on 18 November, *A Hymn of Praise* for choir and congregation, and *God Sings in Pleasure* for baritone and piano, written for Edmonton singer Charles Dool. A member of Knox-Metropolitan since coming to Edmonton in 1962, Archer will soon begin work on an anthem to mark the congregation's 100th anniversary in 1992.

Other compositions emerge from her activity as an advocate and teacher. If the audience for 20th-century music is to grow, she says, young musicians must become familiar with modern idioms at an early stage. And that will only happen if composers write suitable music, publishers issue it, and teachers use it. *Improvisation for Solo Snare Drum*, completed last July, is directed to performers working at a grade five level. It draws on Archer's own experience as a percussionist, and led to the offering of commissions from the Canadian Music Centre for two new pieces soon to appear in the Centre's Sherburne G. McCurdy Festival Series, a composition for timpani at the Grade 3 or 4 level, and a suite for snare drum. *Music Now*, a new suite for piano, was written to illustrate the theme of a workshop which Dr. Archer will lead for the Alberta Registered Music Teachers Association on April 11, at which she plans to discuss the links between 20th-century idioms and the practices of composers of the past.

The Frequent Flyer

The premiere of her latest work took Dr. Archer to Toronto at the end of February for a performance marking the 20th anniversary of the New Music Concerts of Toronto. The concert featured music by five of Canada's senior composers "from sea to sea", Pentland, Archer, Adaskin, Weinzweig, and Papineau-Couture, and introduced *Celebration*, a work commissioned for the occasion, to which each of the five contributed a movement.

In fact, now that she is free of contractual teaching obligations, Archer has become something of a frequent flyer. Her works have been per-

formed, she reports, in 24 countries, and she has heard many of those performances. *Psalm 96*, commissioned by the Choir of Christ Church Cathedral in Ottawa for their 1989 tour of the Northwest Territories, was sung by that same Choir at the service of dedication of the newly-completed Washington National Cathedral on 29 April 1990, with the composer in attendance. She was in England in June, for a London performance of her 1985 *Divertimento for Piano and Strings*, and in Minneapolis in July, at the convention of Sigma Alpha Iota, an organization of women musicians of which she in an honourary member, which included a performance of *Sonata for Alto Saxophone and Piano*. In October she travelled to Kiev, as a guest of the Composers Union of Ukraine, for the First International Ukrainian Music Festival. There she presented a lecture on Canadian music to students of the Kiev Conservatory, and heard a performance of *Evocations* for two pianos and orchestra, a 1987 work which was premiered by the Edmonton Symphony three years ago. More recently she returned to London, on a pilgrimage this time, to attend the memorial service in Westminster Abbey on 5 February for the great British singer Dame Eva Turner, a colleague (at the University of Oklahoma) and friend for whose artistry and professionalism Dr. Archer retains the most profound respect.

"Industry, discipline, and determination have made Violet Archer a particular and abiding force among Canadian composers. Her commitment to music was made early and passionately and never withdrawn." So wrote Kenneth Winters in his 1975 article for *Contemporary Canadian Composers*. Those words seem even more apt as we contemplate Archer today, in the midst of an active, productive retirement.

By J Whittle

"Industry, discipline, and determination have made Violet Archer a particular and abiding force among Canadian composers."

ACTIVITIES

Student and Alumni Activities

The Stage Bands I & II will perform a concert with special guest Dominic Spera, trumpeter, composer and educator at MusicFest Alberta held in Calgary, March 15 & 16. . . A book by **Marco Adria** (BMus 1982) entitled *Music of Our Times: Eight Canadian Singer-Songwriters* has been published by James Lorimer & Co. of Toronto. Marco is currently on sabbatical from Athabasca University and writing a thesis on Canadian popular musician, Leonard Cohen, for an MA degree from Trent University. . . **Jean Graham (Hepburn)** (BMus 1964), is Director of the Primary Department and teaching Grade One at St John's Ravenscourt, Winnipeg. She is also the accompanist for the school's boys choirs. In July, Jean will accompany her husband Lorne to New Orleans for a one-year study leave. . . **Neil R Hughes** (BMus 1977) is currently Music Cataloger at the University of Georgia Libraries in Athens, Ga. He is also working part-time towards an MA in musicology with a thesis on the music of Frank Martin. . . **Tricia Edwards,** MMus candidate, will be performing Mozart's *Piano Concerto in A Major, K.488* with the Chamber Orchestra on April 7. . . **Karen Noel-Bentley** is the soloist for Carl Maria von Weber's Clarinet Concerto No.2, to be performed with the Symphonic Wind Ensemble on April 3. . . BMus students, **Helen Hong, Patricia Briskie,** and **Glen Segger,** were recipients of the 1990 Universiade Scholarships. . . **Viola Wallbank** (BMus 1985, MMus 1987), Music Director and **Elsie Hepburn (Achuff)** (MMus 1982) Orchestral Conductor, are presenting the musical "Rose Marie" at Fort Edmonton Park, June 26 to July 7. Viola is also the Music Director of ELOPE Ensemble, a musical theatre group. . . On Feb. 10, the **Concert Band** performed for the Family Skating Party held at the U of A ice arena sponsored by Campus Recreation.

Stage Band visits Washington, DC

The University of Alberta/Grant MacEwan Community College Stage Band attended the prestigious International Association of Jazz Educators conference in Washington, DC, from January 10-13, 1991. The band was invited to perform at the conference as a result of their participation in the National Finals of MusicFest Canada in May, 1990. In addition to our performance, the group of twenty young musicians had access to four days of continuous clinics, concerts and workshops presented by many of the world's leading jazz artists and educators. The students also had the opportunity to experience the level of musical expertise demonstrated by other colleges and universities throughout the US and Canada. The trip was most educational and inspiring; we all returned to Edmonton with a revitalized enthusiasm that only exposure to "the best in the world" can generate. We would like to gratefully acknowledge the U of A Office of Alumni Affairs Alma Mater Fund, the University/Community Special Projects Fund, and the Grant MacEwan Community College Foundation for their generous financial support of this project.

By Neil Corlett

World Music Concert

Saturday, March 9, 1991, 7:30 pm, in Convocation Hall
The featured performers will be GS Sachdev, flute, and Swapan Chaudhri, tabla.

Sachdev, from Northern India, has studied with masters such as Vijaya Raghav Rao and Pandit Ravi Shanker. He performs music of his native India, but is influenced by the works of Bach, Lukas Foss on one side and Jazz on the other. He is a Master of Indian Bamboo Flute with eleven recordings to his credit.

A highly sought after soloist and accompanist, Swapan Chaudhri holds a Masters degree in music, but bases his style on the training he received from his Guru, Pandit Santosh Krishna Biswas of Calcutta.

Created in 1988, the World Music Concert series reflects the commitment of the Department of Music to conduct research in ethnic musics and provides a university-based forum for the presentation of ethnic musics to Edmonton audiences.

Presented by the Edmonton RagaMala Music Society and the Department of Music.
For information contact:
Papiya - 456-8052
Rajeev - 444-5897
Hasan - 450 - 0140, or the Dept. of Music - 492-3263.

Concerts and Special Events

Additions to the Concert & Events schedule for the University of Alberta, Department of Music:

Sunday, at 2 pm
March 10, 1991
Convocation Hall

CONCERT: High School Wind Ensembles from Mount Royal College (Calgary), Alberta College (Edmonton) and the University of Alberta Symphonic Wind Ensemble. Free admission.

Saturday, at 8 pm
March 16, 1991
Convocation Hall

EARLY MUSIC CONCERT: Tempus Perfectum, Adriana Tavenier, recorder, Lisa Wagner, viol/cello and Richard Van der Woude, organ/harpsichord, with guest Ellen Van der Woude, flute. Tempus Perfectum will perform works by GP Telemann, J Ficher, FX Richter, JJ Quantz, J Coprario, JS Bach, JP Sweelinck and Van Eyck. Free admission.

Wednesday
March 20, 1991
Room 1-29
Fine Arts Bldg.
6 pm: Jazz Improvisation Masterclass
8:30 pm: Concert

VISITING ARTISTS: The Moscow Saxophone Quintet assisted by faculty members of Grant MacEwan Community College Music program. Free admission. Sponsored by Grant MacEwan Community College and the Department of Music, University of Alberta. *(The Moscow Saxophone Quintet will present workshops and a concert at Grant MacEwan Community College on Thursday, March 21, 1991. Call 483-2313 for details.)*

Thursday, at 8 pm
April 25, 1991
Convocation Hall

ELECTROACOUSTIC MUSIC CONCERT: Student composers will present works for a variety of media. Free admission.

For further information, please contact the Department of Music, 3-82 Fine Arts Building, University of Alberta, 492-3263.

Department of Music
University of Alberta

In Recital

TAMMY-JO MORTENSEN, organist

assisted by

QUINTOPOLIS BRASS QUINTET

Friday, March 1, 1991 at 8 pm

Präludium and Fugue in E Minor	Dietrich Buxtehude (c.1637-1707)
Variations on *Mein junges Leben hat ein End*	Jan Pieterszoon Sweelinck (1562-1621)
Three Chorale Preludes	
Herr Jesu Christ, dich zu uns wend BWV 655	Johann Sebastian Bach (1685-1750)
Wir glauben all, an einen Gott, Vater	Johann Ludwig Krebs (1713-1780)
Wir glauben all, an einen Gott, Schöpfer BWV 680	Johann Sebastian Bach

INTERMISSION

Praise the Lord with Drums and Cymbals, Op. 101 (arr. Thomas Brantigan) assisted by Quintopolis Brass Quintet	Sigfrid Karg-Elert (1877-1933)
Prelude and Fugue in G Major, Op. 37, No. 2	Felix Mendelssohn (1809-1847)
Petite Suite (1963)	Gerald Bales (b.1919)

1. Introduction
2. Intermezzo
3. Finale

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

KAREN HAMM, mezzo-soprano

with

MICHELLE CROUCH, piano

Saturday, March 2, 1991 at 8 pm

Behold, a virgin shall conceive (1726) O Thou that tellest good tidings	George Frideric Handel (1685-1759)
Jesus, did you know (1967)	Robert Fleming (1921-1976)
Letter to My Mother (1968)	George Fiala (b. 1921)
Excerpts from *Magnificat* Esurientes (1728-31) Et misericordia ((1728-31)	Johann Sebastian Bach (1685-1750)
Milton Liska, tenor	
Voi, che sapete (1786)	Wolfgang Amadeus Mozart (1756-1791)

INTERMISSION

Frauenliebe und Leben (1840) Seit ich ihn gesehen Er, der Herrlichste von allen Ich kann's nicht fassen, nicht glauben Du Ring on meinen Finger Helft, mir, ihr Schwestern Süsser Freund, du blickest An meinem Herzen, an meiner Brust Nun hast du mir den ersten Schmerz getan	Robert Schumann (1810-1856)
Give me Jesus	Annonymous

Convocation Hall, Old Arts Building

Esurientes
He hath filled the hungry with good things;
And the rich he hath sent empty away.

Et misericordia
And his mercy is on them
That fear Him from generation to generation.

Voi, che sapete
You who know what love is,
Ladies, look if I have it in my heart.
What I feel, I shall tell you.
It is new to me; I don't understand it.
I feel an emotion full of desire
which now is a delight and now is a torment.
I am freezing and then I feel my soul afire
and in an instant I turn to freezing.
I am looking for something outside of me.
I don't know who holds it; I don't know what it is.
I sigh and moan without wanting to;
I quiver and tremble without knowing it.
I don't find peace either night or day
and yet I enjoy languishing like that.
You who know what love is,
Ladies, look if I have it in my heart.

Fraunliebe und leben
Seit ich ihn gesehen
Since first I saw him, I have seemed to be blind.
Wherever I look I see only him.
As in a waking dream, his image hovers before me,
Emerging from deepest darkest ever more brightly.
Everything else is dark and colorless aound me.
My sister's games I no longer wish to share,
But would rather weep quietly in my little chamber,
Since first I saw him, I have seemed to be blind.

Er, der Herrlichste von allen
He, the most magnificent of all men,
how gentle he is, how good.
Tender lips, bright eyes, a clear mind and firm courage.
Just as there in the deep-blue distance
Bright and magnificent yonder star
So does he shine in my sky
Bright and magnificent, distant and sublime.
Go, go your way, only let me gaze at your radiance.
Gaze at it in humility
To be but blissful and sad.
Do not listen to my silent prayer
Devoted to your happiness alone
You shall never know me, a lowly maid,
You noble star of glory.
Only the worthiest of all shall exalt your choice
and I will bless this sublime woman many a thousand times.
Then I shall rejoice and weep
Blissful, blissful I will be even if my heart should break
Break, oh heart, what does it matter?
He, the most magnificent of all men,
how gentle he is, how good.

Ich kann's nicht fasser, nicht glauben
I can't grasp it, can't believe it
A dream has beguiled me.
How could he from amongst all others
Have exalted and blessed poor me?
It seemed as if he had said,
"I am forever yours"
It seemed to me as if I were still dreaming
After all, it can never be so.
O let me die in my dream cradled on his breast.
Let me sip the bliss of death amidst tears of infinite joy.
I can't grasp it, can't believe it.
A dream has beguiled me
How could he be amongst all the others
Have exalted and blessed poor me?

Du Ring an meinem Finger
You ring on my finger, my golden little ring.
I press you devoutly to my lips, to my heart.
My dream had come to an end
the peaceful, lovely dream of childhood.
I found myself alone, lost in bleak, infinite space.
You ring on my finger, only then you taught me,
opened my eyes to life's infinite deep value.
I want to serve him, life for him, belong to him completely,
give myself to him and find myself transfigured in his radiance.
You ring on my finger, my golden little ring.
I press you devoutly to my lips, to my heart.

Helft mir, ihr Schwestern
Help me, sisters, kindly adorn me.
Serve me today in my joy.
Busily braid about my forehead the wreath of blossoming myrtle.
When with contentment and joy in my heart
I lay embraced by my beloved.
He still called with longing heart impatiently for this very day.
Help me, sisters, help me to banish a foolish fearfulness,
so that with bright eyes I may receive him,
He, the well of all joyousness.
My beloved, you have appeared to me
Do you give me your radiance, oh my sun?
Let me worship and in humility bow before my master.
Scatter flowers, oh sisters, scatter flowers before him,
bring him budding roses.
but you, sisters, I greet with sadness as I joyfully depart from your midst.

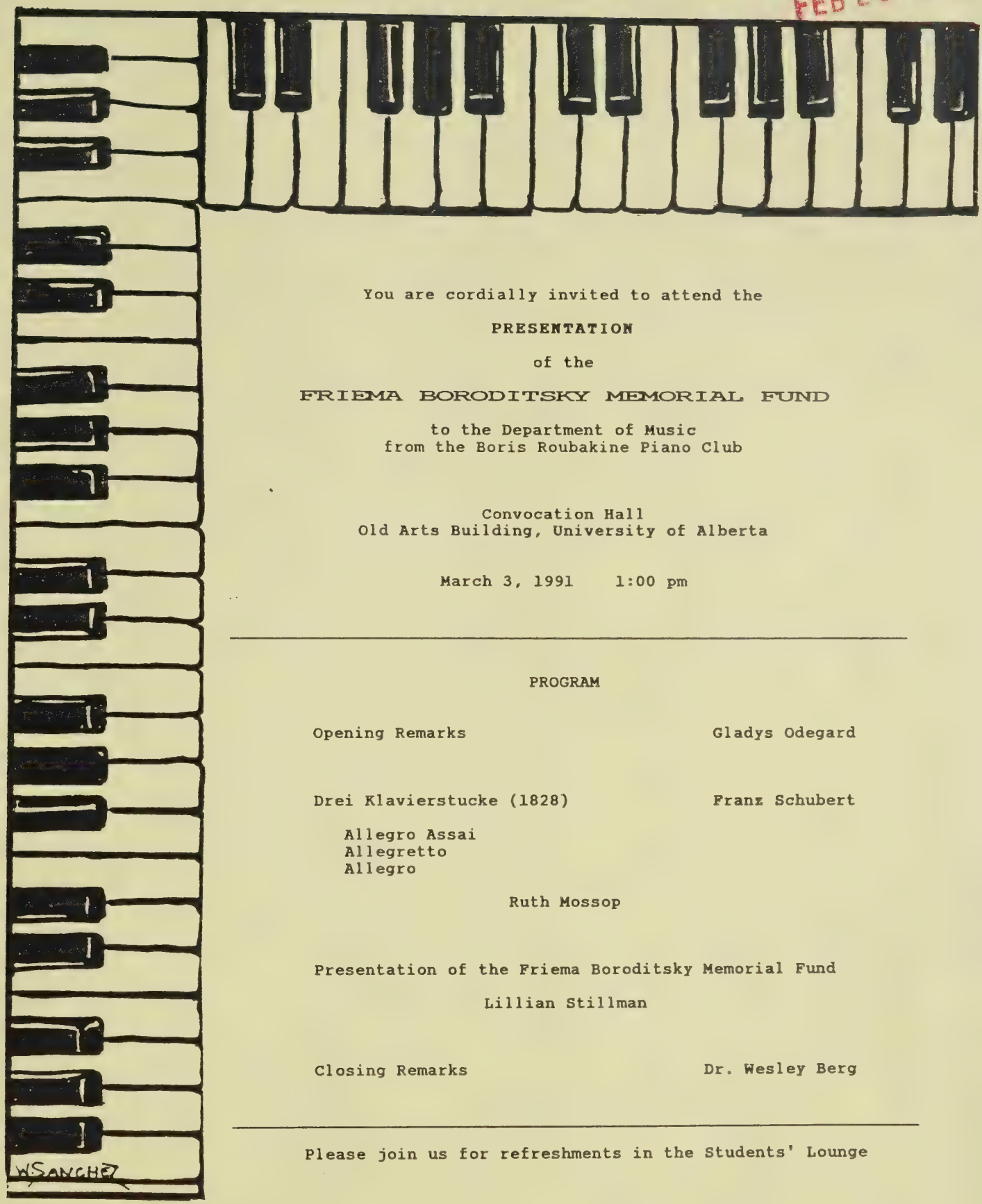
Süsser Freund, du blickest
Sweet friend, you look at me in wonder
You cannot understand how I can weep; let the unfamiliar
adornment of these moist pearls
tremble joyfully bright in my eyes.
How fearful my heart is, how blissful.
If only I had the words to say it;
come and hide your face here upon my breast
I shall whisper all my joys into your ear.
Do you now understand the tears that I can shed?
Should you not see them, my beloved man?
Stay near to my heart; feel its beat,
so that I may press you ever more closely to me.
Here by my bed there is room for the cradle.
where it may quietly conceal my lovely dream,
the morning will come when the dream awakens
and from it your likeness shall smile at me.
Your likeness!

An meinem herzen, an meiner Brust
On my heart, on my breast
You my bliss, you my joy!
Happiness is love, love is happiness.
I've said it and won't take it back!
I considered myself rapturous
but now I am happier than ever.

Only she who nurses, only she who loves the child to
whom she gives nourishment;
only a mother knows what it means to love and be happy.
How I pity the man who will never feel a mother's joy.
You dear, dear angel you, you look at me and you smile.
On my heart, on my breast,
You my bliss, you my joy.

Nun hast du mir den ersten Schmerz getan
Now for the first time you have caused me pain,
but it's struck its mark.
You sleep, you hard pitiless man, the sleep of death.
The forsaken one stares around herself, the world is empty.
I have loved and I have lived, I am alive no longer.
I silently withdraw into myself, the veil is falling.
There I have you and my lost happiness, you, my world.

FEB 20 1991



You are cordially invited to attend the

PRESENTATION

of the

FRIEMA BORODITSKY MEMORIAL FUND

to the Department of Music
from the Boris Roubakine Piano Club

Convocation Hall
Old Arts Building, University of Alberta

March 3, 1991 1:00 pm

PROGRAM

Opening Remarks — Gladys Odegard

Drei Klavierstucke (1828) — Franz Schubert

Allegro Assai
Allegretto
Allegro

Ruth Mossop

Presentation of the Friema Boroditsky Memorial Fund

Lillian Stillman

Closing Remarks — Dr. Wesley Berg

Please join us for refreshments in the Students' Lounge

Department of Music
University of Alberta

In Recital

PATRICIA EDWARDS, piano

Monday, March 4, 1991 at 8 pm

Prelude and Fugue in G minor, BWV 885 (1744) — Johann Sebastian Bach (1685-1750)
from *The Well-Tempered Clavier*, Book II

Sonata in A-flat Major, Op. 110 (1821-2) — Ludwig van Beethoven (1770-1827)
- Moderato cantabile molto espressivo
- Allegro molto
- Adagio ma non troppo; Fuga

Theme and Variations in C-sharp Minor, Op. 73 (1895) — Gabriel Fauré (1845-1924)

INTERMISSION

Fantasien, Op. 116 (1892) — Johannes Brahms (1833-1897)
- Capriccio in D Minor
- Intermezzo in A Minor
- Capriccio in G Minor
- Intermezzo in E Major
- Intermezzo in E Minor
- Intermezzo in E Major
- Capriccio in D Minor

Convocation Hall, Old Arts Building

In Recital

HELEN HONG, piano

Sunday, March 3, 1991 at 3 pm

Chromatic Fantasia and Fugue in D Minor BWV 903 (c.1730)	Johann Sebastian Bach (1685-1750)
Sonata No. 26 in E flat Major, Op. 81a ("Les Adieux") (1809-10) Das Lebewohl: Adagio; Allegro Abwesenheit: Andante espressivo Das Wiedersehen: Vivacissimamente	Ludwig van Beethoven (1770-1827)
Vallée d'Obermann from *Années de Pèlerinage* ("Suisse") (c.1840)	Franz Liszt (1811-1886)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Hong.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

DARYL BURGHARDT, bass trombone

assisted by

COREY HAMM, piano

Monday, March 4, 1991 at 5 pm

Prelude from cello Suite No. 2, BWV 1008 — Johann Sebastian Bach (1685-1750)

Drei Skizzen (1969) — Rainer Lischka (b. 1942)

Suite Quatuor pour 4 Trombones, Op. 82 (1959) — Flor Peeters (b. 1903)

Michael Gau, Cathy Perrier, and Craig Brenan, tenor trombones

INTERMISSION

Sonata for Bass Trombone and Piano (1962) — Patrick McCarty (b. 1928)

Duet for Ten or Bass Trombones (1991)

Craig Brenan, tenor trombone

Fugue in G minor for 4 Trombones, BWV 578 — Johann Sebastian Bach Arr. Ralph Sauer

Michael Gau, Cathy Perrier, and Craig Brenan, tenor trombones

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr Burghardt.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

MIEN JOU, clarinet

and

ROGER ADMIRAL, piano

with assisting artists:

Elsabe Kloppers and Hsing Jou, violins
Glenn Archibald, viola
Martin Kloppers, cello

Tuesday, March 5, 1991 at 8 pm

Dance Preludes (1954) — Witold Lutoslawski (b. 1913)
- Allegro molto
- Andantino
- Allegro giocoso
- Andante
- Allegro molto

Sonate (1939) — Paul Hindemith (1895-1963)
- Mässig bewegt
- Lebhaft
- Sehr langsam
- Kleines Rondo, gemächlich

Première Rhapsodie (1910) — Claude Debussy (1862-1918)

INTERMISSION

Clarinet Quintet in A (1789) — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Larghetto
- Menuetto-Trio I-Trio II
- Allegretto con Variazioni

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

KAREN NOEL-BENTLEY, clarinet

assisted by

ROGER ADMIRAL, piano

Friday, March 8, 1991 at 5 pm

Konzert Nr. 2 für Klarinette und Klavier (c.1730) — Johann Melchior Molter (1696-1765)
For Clarinet in D
Moderato
Largo
Allegro

Drei Romanzen, Op. 94 (1849) — Robert Schumann (1810-1856)
Nicht Schnell (Moderato)
Einfach, innig (Semplice, affettuoso)
Nicht Schnell (Moderato)

In Freundschaft (In Friendship) (1977) — Karlheinz Stockhausen (b. 1928)

INTERMISSION

Three Pieces for Clarinet Solo (1919) — Igor Stravinsky (1882-1971)

Sonata in F Minor, Op. 120, No. 1 (1894) — Johannes Brahms (1833-1897)
Allegro appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree (Honours) for Miss Noel-Bentley.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

PROGRAM NOTES

In Freundschaft (In Friendship)

"In Friendship" is composed in three layers--as horizontal polyphony--and demands a special art of listening.

At the beginning is the formula, out of which the entire piece is composed. The formula consists of five limbs separated by pauses. By means of a gradual acceleration on the last interval of the fifth limb (the minor second) a trill develops in the middle register, becoming the line of orientation for the whole composition. The formula then enters in three layers: the limbs in a high, soft, tranquil layer alternate with those in a low, loud, fast layer around trill segments heard as a middle layer to which all pitches relate.

Those who listen closely will discover that the high and low layers are reflections of each other in time and space. They move chromatically towards each other in seven stages, exchanging limbs and uniting to form a continuous melody in the same register.

The process twice breaks out in enthusiastic cadenzas: the first time "free" after the third stage, the second time "vehement, happy" after the sixth stage.

Clear differentiation, relation to a common and constant centre, exchange, approaching one another, movement of lively ascending elements towards the end of the formula:
IN FRIENDSHIP.

- Karlheinz Stockhausen
(Translation: Suzanne Stephens)

ALAN ORD, bass

accompanied by

Grant Hurst, pianist

Friday, March 8, 1991
8 pm

Convocation Hall
Arts Building
University of Alberta

Program

Department of Music
University of Alberta

PROGRAM

Che fiero costume	Giovanni Legrenzi (1626-1699)
Maledetto sia l'aspetto	Claudio Monteverdi (1657-1643)
Vittoria mio core	Giacomo Carissimi (1605-1674)
Concert aria Non so d'onde viene (1787)	Wolfgang Amadeus Mozart (1756-1791)
Three German Ballads Erlkönig (1818) Tom der Reimer (1867) Odins Meeresritt (1854)	Carl Loewe (1796-1869)

INTERMISSION

From The St. Matthew Passion (1727) Mache dich, mein Herze, rein	Johann Sebastian Bach (1685-1750)
Money, O! (1929)	Michael Head (1900-1976)
Birds in the High Hall-Garden (1898)	Arthur Somervell (1862-1937)
The Droll Lover (1929)	Peter Warlock (1894-1930)
Three Spirituals Some times I feel like a Motherless Child Nobody Knows the Trouble I've Seen Deep River	arr. Harry T Burleigh (1866-1949)

PROGRAM NOTES

Old Italian Arias

Many of the songs from this early age of music in Italy are arias from opera, oratorio, and cantatas. Legrenzi was born in Bergamo and died in Venice where he was choirmaster of St. Marks. Monteverdi was born in Cremona and died in Venice where he also was choirmaster of St. Marks. He is the first great composer of opera and had a strong influence on the development of opera as a form. Carissimi is noted for his influence in the development of both the cantata and oratorio.

The Concert Aria

Mozart reserved some of his most difficult composition for voice for the concert aria. These display pieces were usually written for a particular singer. In this case is was Ludwig Fischer, a famous basso profondo of his day and created the role of Osmin in Mozart's "The Abduction from the Seraglio."

Three German Ballads

Born two months before Schubert, in 1796, Carl Loewe outlived his great contemporary over forty years, dying highly respected and honoured in 1869. He composed oepras, oratorios, choral music; won a reputation as a conductor, pianist and as a singer with a fine tenor voice and handsome presence. Above all, he composed several hundred songs which won him a place among the great masters of the German *Lied*. Many consider him the greatest master of the German *Ballad*.

The ballad or narrative poem, often based on an encounter with a supernatural being, was a very popular domestic entertainment in the latter part of the 18th and early part of the 19th centuries Germany.

Goethe produced perhaps the most famous ballad of all, Erlkönig, a poem which Loewe set even after hearing Schubert's version. Loewe's setting is considered by many, including Richard Wagner, to be superior. In this poem based upon a 16th century Danish legend, the king of the elves preys on and destroys the unwary traveller. Theodor Fontane's *Tom der Reimer* text is based on an old Scottish ballad, one that also inspired Sir Walter Scott and belongs to the same world of contact between man and the supernatural. Odins *Meeresritt*. a setting of the poem by Aloys Schreiber, is based on the Scandinavian mythological character Odin: god of wisdom, culture, war and the dead.

(Alan Ord)

TRANSLATIONS

Che fiero costume (What a Barbarous Custom)
What a barbarous custom of the winged god,
who by force of pain makes me adore him.
And yet in my ardor, the betraying god
Makes me idolize a vague illusion.
what a cruel detiny that a young baby,
With milk yet on his mouth,
Should have such power.
But this Tyrant, with cruel suffering,
Enters through my eyes and makes me sigh.

Maledetto sia l'aspetto (Cursed Be the Vision)
Cursed be the vision that make me sad.
Afterwards I feel a guity torment;
Afterwards I am dead.
The relief in it is my faith only in you.
Guilty lady, who always wishes
To wound me to death,
Makes joke of my passion, wishes me in pain,
Who makes me swoon so that I die this day.

Vittoria, mio core (Victory, My Heart)
Victory, my heart weeps no longer
We are free from the abject slavery of Love
The scorn for your suffering which I see in her glances.
Her false ways, spreading deception.
The deceit and torment are gone for me.
The blaze of violent fire is extinguished!

Non so d'onde viene (I Do Not Know from Whence)
Recit.
Alcandro, I confess, I am astonished.
The face, the eyes, the voice of him
awaken a sudden palpitation in my heart,
so that I feel it in every fiber.
Among all my thoughts I seek the reason
and do not find it.
What can it be, just gods, this that I experience?

Aria
I do not know from whence comes that tender emotion,
That impuse, unknown to me, is born in
my bosom, that chill, that runs through my veins.
It awaken such bitter conflicts in my bosom,
and it does not seem that pity is enough.

Erlkönig (The Erlking)
Who rides so late through the night and the wind?
It is the father with this child;
he folds the boy close in his arms,
he clasps him securely, he holds him warmly.

"My son, why do you hide your face so anxiously?"
"Father, don't you see the Erlking?
The Erlking with his crown and his train?"
"My son, it is a streak of mist."

"Dear child, come, go with me!
I'll play the prettiest games with you.
Many coloured flowers grow along the shore;
my mother has many golden garments."

"My father, my father, and don't you hear
the Erlking whispering promise to me?"
"Be quiet, stay quiet, my child;
the wind is rustling in the dead leaves."

Mache dich, mein Herze, rein (Make Thyself Clean, My Heart)

Recit

In the eveing, when it was cool,
Adam's fall was manifest.
In the evening the Redeemer casts him down;
In the evening the dove returned
and carried an olive leaf in it smouth.
O beautiful time! O evening hour!
Peace is now made wiht God,
for Jesus has endured His Cross.
His body comes to rest.
ah, dear soul, prithee
go, gid them give thee the dead Jesus.
O wholesome, O precious keepsake!

Aria

Make thyself clean, my heart,
I will myself entomb Jeus,
for He shall henceforth in me,
for ever and ever,
take His sweet rest.
World, begone, let Jesus in!
Make thyself...

In Recital

MICHAEL SPINDLOE, alto and soprano saxophonist

Sunday, March 10, 1991 at 8 pm

Variegations for Alto Saxophone and Organ (1973) — William Schmidt (b. 1926)

Laura Ehrman, organist

Divertimento for Marimba and Alto Saxophone (1968) — Akira Yuyama (b. 1932)

Darren Salyn, marimbist

Divertimento for Saxophone Quartet (1979) — Violet Archer (b. 1913)

i) Preludio: Andante con moto
ii) Meditation: Largo molto, espressivo
iii) Festive: Allegretto energico

Dan Baker, alto saxophonist
Charles Stolte, tenor saxophonist
TaniaMarie Prior, baritone saxophonist

INTERMISSION

Caprice en forme de valse (1950) (Solo pour Saxophone) — Paul Bonneau (b. 1918)

Sonatine Sportive pour Saxophone Alto et piano (1939) — Alexandre Tcherepnine (1899-1977)

i) Lutte
ii) Mi-temps
iii) Course

Sonata for E-flat Saxophone and Piano, Op. 19 (1939) — Paul Creston (1906-1985)

i) With vigor
ii) With tranquility
iii) With gaiety

Roger Admiral, pianist

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr Spindloe.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

PROGRAM NOTES

Variegations - William Schmidt

Schmidt's Variegations uses the full dynamic ranges of both the saxophone and organ as well as a wide variety of organ timbres to create textures and moods ranging from quietly expressive to intensely rhythmic amidst the subtle interplay of the instruments.

Divertimento for Marimba and Alto Saxophone - Akira Yuyama

The Divertimento was written for the Japanese marimba player Keiko Abe at her request, and requires virtuosic technique especially on the part of the marimba player, who is called upon to use six mallets in sections of the piece. The strong melodies and skillful juxtaposition of the featured instruments have helped to make this an often performed piece.

Divertimento for Saxophone Quartet - Violet Archer

Commissioned by the Edmonton Saxophone Quartet and completed in 1979, the quartet comprises two fast movements framing a reflective, lyrical slower one. Using 20th century harmonic ideas and a wide variety of textures, Dr Archer has created a quartet which bristles with energy and excitement.

Caprice en forme de valse - Paul Bonneau

Bonneau's Caprice, for solo alto saxophone, is a collection of simple, concise melodies adorned by an avalanche of notes which create the paradox of a light-hearted, relatively brief work of under five minutes which nevertheless is among the most technically challenging in the standard saxophone repertoire.

Sonatine Sportive - Alexandre Tcherepnine

The three movements of this piece represent different elements of sporting events. The first movement is a boxing match, the second a rest between events and the third a race to the finish between the saxophonist and pianist, with a photo finish.

Sonata, Op. 19 - Paul Creston

Creston's Sonata has become one of the most often performed and recorded works in the saxophone repertoire since it was completed in 1939. It was written for Cecil Leeson, who gave the premiere at Heidelberg College in Tiffin, Ohio on January 9, 1940. Its popularity can be attributed to both its suitability for the instrument and enduring musical qualities.

Department of Music
University of Alberta

In Recital

ORGAN RECITAL

Performers are from the class of Dr Marnie Giesbrecht.

Wednesday, March 13, 1991 at 12:10 pm

Toccata in F Major, BWV 540 — Johann Sebastian Bach (1685-1750)

Glen Segger

Fugue in D Minor, BWV 538 (Dorian) — Johann Sebastian Bach

Richard Vander Woude

Partita "Freu dich sehr o meine Seele" — Georg Böhm (1661-1733)

Laura Ehrman

Prelude and Fugue in C Minor, BWV 549 — Johann Sebastian Bach

Adrienne Sitko

Petite Suite (1963) — Gerard Bales (b. 1919)

Introduction
Intermezzo
Finale

Tammy-Jo Mortensen

The next recital in this series is on Wednesday, April 10, 1991, at 12:10 pm.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

GLENN ARCHIBALD, violist

Friday, March 15, 1991 at 8 pm

Sonate, Op. 25, No. 1 (1922) — Paul Hindemith (1895-1963)
- Breit; Sehr frisch und straff
- Sehr langsam
- Rasendes Zeitmass. Wild. Tonschönheit ist Nebensache
- Langsam, mit viel Audruck

Élégie (1944) — Igor Stravinsky (1881-1971)

Suite No. 1 in G Minor, Op. 131d (1915) — Max Reger (1873-1916)
- Molto sostenuto
- Vivace-Andantino-Vivace
- Andante sostenuto
- Molto vivace

INTERMISSION

Suite No. 6 in G Major, BWV 1012 (1720) — Johann Sebastian Bach (1685-1750)
- Preludio
- Allemanda
- Corrente
- Sarabanda
- Gavotta I and II
- Giga

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr Archibald.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

TEMPUS PERFECTUM

Adriana Tavenier, soprano/alto recorder
Lisa Wagner, cello/viol
Richard Vander Woude, organ/harpsichord

Guest: Ellen Vander Woude, flute

Saturday, March 16, 1991 at 8 pm

Sonata I from *VI Sonate da Camera*, Op. 2 (1759) — Franz Xaver Richter (1709-1789)
- Allegretto
- Larghetto
- Presto, ma non troppo

Suite No. 4 from Musicalische Divertissement (1699) — Johann Fischer (1646-c.1716)
- Ouverture
- Air
- Menuet
- Gigue
- Menuet
- Gigue
- Menuet

Suite V in C Minor for Violoncello, BWV 1011 (c.1720) — Johann Sebastian Bach (1685-1750)
- Courante
- Gigue

Fantasia-Suite (ca. 1622) — John Coprario (c.1575-c.1627)
- Fantasia
- Almain
- Galliard

INTERMISSION

Convocation Hall, Old Arts Building

Trio Sonata in C Major (c.1750) — Johann Joachim Quantz (1697-1773)

- Affetuoso
- Alla breve
- Larghetto
- Vivace

"Ghy Ridders in het Prachtigh Romen" from *Der Fluyten Lust-hof* (1648/49) — Jr. Jacob van Eyck (c.1590-1657)

- Theme
- Variation 1
- Variation 2
- Variation 3

Genevan Psalm 116 "J'aime mon Dieu" (1565) — arr. Claude Goudimel (c.1515-1572)

Psalm 116 "Ik heb den Heer lief" — Jan Pieterszoon Sweelinck (1562-1621)

Sonata in D Major from Essercizii Musici (1720) — Georg Phillip Telemann (1681-1767)

- Largo
- Vivace
- Dolce
- Allegro

This recital is presented in partial fulfillment of the requirements for Music 601 for Mr Vander Woude and for Music 342 for Ms Wagner.

Department of Music
University of Alberta

In Recital

LAURA JANE EHRMAN, organist

and

DARREN SALYN, percussionist

Sunday, March 17, 1991 at 8 pm

Rondeña for Organ Pedals and Timpani (1960)	Marius Monnikendam (1896-1977)
Seven Things from the Box of Magic (1973) for Organ, Percussion and Tape	Edward Diemente (b. 1923)
Five for Organ and Marimba (1972) I. Diffraction II. Diaphone III. Diagram IV. Digression V. Dialogue	Myron J. Roberts (b. 1912)
Ballad for Angklung Choir and Organ (1987)	Geary Larrick (b. 1926)

Trevor Brandenburg, Scott Martin and John McCormick, percussionists

Dialogus for Organ and Percussion (1972)	Alvin Epstein (b. 1926)

This recital is presented in partial fulfillment of the requirements for Music 542 for Ms Ehrman and for Music 442 for Mr Salyn.

Convocation Hall, Old Arts Building

We would like to thank
Trevor Brandenburg, Brian Jones, Raj Nigam
and John McCormick for contributing various
percussion instruments for their recital.

A special thank you to Tammy-Jo Mortensen for
her assistance with registrational changes.

In Recital

KATHERINE E. HUGET, piano

Thursday, March 21, 1991 at 8 pm

Reverie and Toccata	Carl Derfler (b. 1950)
Partita No. 3 in A Minor Fantasia Allemande Courante Sarabande Burlesca Scherzo Gigue	Johann Sebastian Bach (1685-1750)
Etude in F Minor, Op. 10, No. 9 Etude in F Minor, Op. 10, No. 8	Frederic Chopin (1810-1847)

INTERMISSION

Sonata in E Minor, Op. 90 Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck Nicht zu geschwind und sehr singbar vorzutragen	Ludwig van Beethoven (1770-1827)
Légende No. 2: St. Francois de Paul marchant sur les flots	Franz Liszt (1881-1886)
L'Isle Joyeuse	Claude Debussy (1862-1918)

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University of Alberta

In Recital

CHARLES STOLTE, saxophones

with

Roger Admiral, piano

and

Michael Spindloe, percussion and saxophone

Friday, March 22, 1991 at 5 pm

15 Etudes pour saxophone alto et piano, Op. 188, (1942-44) — Charles Koechlin (1867-1950)

I. Pour les traites rapides
X. Pour la qualité du son dans un style sostenu et pour les nuances
III. Pour les arpèges

Parcours (1986) — Christian Lauba (b. 1952)

Michael Spindloe, percussion and alto saxophone

INTERMISSION

Three Essays (1988) (*Canadian Première*) For Solo Soprano and Alto Saxophone — Violet Archer (b. 1913)

I. Preamble
II. Legend
III. Caprice

Concertino da Camera (1935) — Jacques Ibert (1890-1962)

I. Allegro con moto
II. Larghetto - Animato molto

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr Stolte.

Admission (Optional): A non-perishable food item for the Edmonton Food Bank.

Convocation Hall, Old Arts Building

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University of Alberta

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In Recital

PATRICIA BRISKIE, piano

Saturday, March 23, 1991 at 2 pm

Partita No. 5 in G Major, BMV 829 (1733) — Johann Sebastian Bach (1685-1750)
- Praeambulum
- Allemande
- Corrente
- Sarabande
- Tempo di Minuetto
- Passepied
- Gigue

Six Short Pieces for Piano, Op. 19 (1911) — Arnold Schoenberg (1874-1951)

Sonata No. 18 in D Major, KV 576 (1789) — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Adagio
- Allegretto

INTERMISSION

Eleven Bagatelles, Op. 119 (1820-1822) — Ludwig van Beethoven (1770-1827)

Variations on a Theme by Beethoven, Op. 35 (1874) — Camille Saint-Saëns (1835-1921)

with Jenny Kao, piano

Convocation Hall, Old Arts Building

In Recital

FLUTE RECITAL

Karen Theuser
Heather McIlroy
Dennis Mitchell

Saturday, March 23, 1991 at 5 pm

Fantaisie (1898) — Gabriel Fauré (1845-1924)

Karen Theuser, flute
Sylvia Shadick-Taylor, piano

Fantaisie — Philippe Gaubert (1879-1941)

Heather McIlroy, flute
Sylvia Shadick-Taylor, piano

Fantaisie pastorale hongroise — Franz Doppler (1821-1883)

Dennis Mitchell, flute
Pamela Grobben, piano

Image (1940) — Eugene Bozza (b. 1905)

Heather McIlroy, flute

INTERMISSION

Fantaisie — Georges Huë (1858-1948)

Dennis Mitchell, flute
Pamela Grobben, piano

Sonata (1951) — Bohuslav Martinu (1890-1959)

Allegro moderato
Adagio
Allegro poco moderato

Karen Theuser, flute
Sylvia Shadick-Taylor, piano

Poem (1918) — Charles Griffes (1884-1920)

Heather McIlroy, flute
Sylvia Shadick-Taylor, piano

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In Recital

MARVA DUERKSEN, piano

Saturday, March 23, 1991 at 8 pm

Sechs Bagatellen, Op. 126 (1823-4) — Ludwig van Beethoven (1770-1827)
- Andante con moto
- Allegro
- Andante
- Presto
- Quasi allegretto
- Presto; Andante amabile e con moto

Variations sérieuses in D Minor, Op. 54 (1841) — Felix Mendelssohn (1809-1847)

INTERMISSION

Sonata in A Minor, D.845 (1825) — Franz Schubert (1797-1828)
- Moderato
- Andante poco moto
- Scherzo (Allegro vivace)
- Rondo (Allegro vivace)

Convocation Hall, Old Arts Building

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In Recital

Jeri-Mae Astolfi, piano

Sunday, March 24, 1991 at 3 pm

Prelude and Fugue in C Sharp Minor, BWV 849 (1722) Prelude and Fugue in A flat Major, BWV 862 (1722) From the *Well-Tempered Clavier*, Book I	Johann Sebastian Bach (1685-1750)
Fifteen Hungarian Peasant Songs (1933)	Béla Bartók (1881-1945)
Variations on a Theme by Joseph Haydn, Op. 56(b) (1873) with Janet Hogarth	Johannes Brahms (1833-1897)

INTERMISSION

Etude in A flat Major, Op. 25, No. 1 (1836)	Frédéric Chopin (1810-1849)
Sonetto 123 del Petrarca (1846) From *Années de pélerinage* ("Italie")	Franz Liszt (1811-1886)
Concerto in C Minor, Op. 37 (c.1800) First Movement accompanied by Kathy Huget	Ludwig van Beethoven (1770-1827)

Convocation Hall, Old Arts Building

In Recital

ROBERT FENSKE, percussion

assisted by

THE ALBERTA COLLEGE PERCUSSION ENSEMBLE

Sunday, March 24, 1991 at 8 pm

Prelude in G Minor (c.1720)	Johann Sebastian Bach (1685-1750) Transcribed by Leigh Howard Stevens
Chorale 371: Christ lag in Todesbanden (c.1707-1708)	Johann Sebastian Bach Transcribed by Leigh Howard Stevens
October Night for Solo Marimba (c.1987)	Michael Burritt

INTERMISSION

Concerto for Timpani and Percussion Ensemble (c.1985)	John Beck
Selections from "The Album for the Young", Op. 39 (1878)	Peter Ilyich Tschaikowsky (1840-1893) Transcribed by Leigh Howard Stevens

Sweet Dreams
The Hobby Horse
Waltz
The Doll's Burial
The New Doll
Mazurka
Song of the Lark
Nursery Tale

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr Fenske.

Convocation Hall, Old Arts Building

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STÉPHANE LEMELIN
Piano

Tuesday, March 26, 1991
8 pm

Convocation Hall
Arts Building
University of Alberta

Program

Department of Music
University of Alberta

PROGRAM

Sonata in B-flat Major, D. 960 (1828) — Franz Schubert (1797-1828)

- Molto moderato
- Andante sostenuto
- Scherzo: Allegro vivace con delicatezza
- Allegro ma non troppo

INTERMISSION

Waldszenen, Op. 82 (1848-49) — Robert Schumann (1810-1856)

- Eintritt
- Jäger auf der Lauer
- Einsame Blumen
- Verrufene Stelle
- Freundliche Landschaft
- Herberge
- Vogel als Prophet
- Jagdlied
- Abschied

Fantasiestücke, Op. 111 (1851)

- Sehr rasch, mit leidenschaftlichem Vortrag
- Ziemlich langsam. Etwas bewegter
- Kräftig und sehr markiert

Novellette in D Major, Op. 21, No. 2 (1838)

Upcoming Events:

Wednesday, at 8 pm **March 27, 1991** Convocation Hall	**Opera Student Workshop Performance, Alan Ord, director**. Performing excerpts from *The Marriage of Figaro* by Mozart, *The Crucible* by Ward, *La Bohême* by Puccini, *La Traviata* by Verdi, & others. Free admission.
Wednesday, at 8 pm **April 3, 1991** Convocation Hall	**Symphonic Wind Ensemble Concert, Fordyce Pier, director.** Music by Lopatnikoff, Grainger & Horovitz featuring soloist Karen Noel-Bentley playing Weber's *Clarinet Concerto No.2*. Special Guests: Ross Sheppard Comp. H.S. Senior Concert Band & Wind Ensemble, Murray Smith and Scott Rogal, conductors. Tickets: $5/adult, $3/student/senior.

Tonight's recital is being recorded by CBC for future broadcast on *Arts National*, with host Terry Campbell, heard weeknights on CBC Stereo 90.9 at 8 pm.

CBC Stereo
Edmonton 90.9

In Recital

Rajat P Nigam, percussion

assisted by

THE ALBERTA COLLEGE PERCUSSION ENSEMBLE

and

THE WORLD'S MOST DANGEROUS BARTÓK ENSEMBLE

Monday, April 1, 1991 at 8 pm

Concertino for Marimba, Op. 21 (1940) — Paul Creston (1906-1985)
- Calm
- Vigorous

Roger Admiral, Piano

Estudio No. 6 para Marimba (1970) — Murray Houllif (b. 1939)

Etude, Op. 6, No. 9 (1976) — Clair Omar Musser (fl. 1932-)

Fantasy-Variations (1968) — Michael Colgrass (b. 1932)
For 8 chromatic drums and percussion sextet
- With lightness and grace
- Veiled and soft
- Delicate and swift
- Explosive and animated

Alberta College Percussion Ensemble

INTERMISSION

Sonata for 2 Pianos and Percussion (1937) — Béla Bartók (1881-1945)
- Assai Lento
- Lento, ma non troppo
- Allegro non troppo

The World's Most Dangerous Bartók Ensemble

This recital is presented in partial fulfillment of the requirements of the Bachelor of Music degree for Mr Nigam.

Convocation Hall, Old Arts Building

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Additional Musicians Performing This Evening:

Alberta College Percussion Ensemble

T. Scott Martin
Trevor Brandenburg
Trevor Bigam
Wendy Pollard
James Hodgson
Anand Pandarinath
John McCormick, conductor

World's Most Dangerous Bartók Ensemble:

Trevor Brandenburg, percussion
Roger Admiral and Corey Hamm, pianos

Special thanks to John McCormick, Brian Jones, and Michael Massey, without whose patience and equipment this recital would not be possible.

Department of Music
University of Alberta

In Recital

JENNIFER BUSTIN, violinist

and

ROGER ADMIRAL, pianist/harpsichordist

Tuesday, April 2, 1991 at 8 pm

Sonata for Violin and Harpsichord in E Major BWV 1016 (1717-1723) — Johann Sebastian Bach (1685-1750)
- Adagio
- Allegro
- Adagio ma non tanto
- Allegro

Karen McClellan, violoncello: continuo

Sonata for Violin and Piano, Op. 94a (1944) — Sergey Prokofiev (1891-1953)
- Moderato
- Scherzo
- Andante
- Allegro con brio

INTERMISSION

Sonate for Piano and Violin, Op. 108 (1886-1888) — Johannes Brahms (1833-1897)
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms Bustin.

Convocation Hall, Old Arts Building

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In Recital

GLEN SEGGER, organist

Saturday, April 6, 1991 at 8 pm

Partita *Nun komm, der Heiden Heiland*, Op. 8, No. 1 (1933) — Hugo Distler (1908-1942)
(*Veni, Redemptor Gentium*)
Toccata
Choral mit Variationen
Chaconne
Toccata

Toccatas for the Vault of Heaven (1972) — Daniel Pinkham (b. 1923)
(For Organ and Electronic Tape)

Volumina (1962, revised 1966) — György Ligeti (b. 1923)

assisted by Tammy-Jo Mortensen and Richard Vander Woude

INTERMISSION

Prelude and Fugue in G Minor (1857) — Johannes Brahms (1833-1897)

Cantio Sacra — Samuel Scheidt (1587-1654)
Warum betrübst du dich mein Herz (1624)

Toccata and Fugue in F Major, BWV 540 — Johann Sebastian Bach (1685-1750)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree of Mr Segger.

Convocation Hall, Old Arts Building

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In Recital

STUDENT ORGAN RECITAL

Wednesday, April 10, 1991, 12:10 pm

Toccata in d minor, Op. 59, no. 5 — Max Reger
Fugue in D major, Op. 59, no. 6 — (1873-1916)

Laura Ehrman, organist

Three Chorale Preludes

Herzliebster Jesu, was hast du verbrochen — Helmut Walcha (b. 1907)

Herzliebster Jesu — Gerhard Krapf (b. 1924)

Erschienen ist der herrliche Tag — Johann Sebastian Bach (1685-1750)

Adrienne Sitko, organist

Nun danket alle Gott, Op. 65, no. 59 — Sigrid Karg-Elert
(*Marche Triomphale*) — (1877-1933)

Tammy-Jo Mortensen, organist

Prélude et Fugue sur le nom d'Alain, Op. 7 (1943) — Maurice Duruflé
Prélude — (1902-1986)

Richard Van der Woude, organist

Performers are from the class of Dr. Marnie Giesbrecht.

Convocation Hall, Old Arts Building

In Recital

CHAMBER MUSIC CONCERT

Wednesday, April 10, 1991 at 8 pm

Sonata for 2 Pianos and Percussion (1937) — Béla Bartók (1881-1945)
First movement
Roger Admiral and Corey Hamm*, pianos*
Trevor Brandenburg and Rajat Nigam, percussion

Divertimento, Op. 63 (1968-69) — Pierre Philippe Bauzin (b. 1933)
pour Trio de Saxophones
IV Allegria
III Placabile
VIII Vivacissimament
Jennifer Jewell, alto saxophone*
Shannon Bolichowski, alto saxophone*
Dana Parkson, tenor saxophone

Introduction et variations — Gabriel Pierne (1863-1937)
sur un thème populaire (1937)
Michael Spindloe, soprano saxophone
Dan Baker, alto saxophone*
Charles Stolte, tenor saxophone
Tania Prior, baritone saxophone

INTERMISSION

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Auf ein altes Bild (Möricke)
Mausfallen Sprüchlein
Mignon (Goethe)
Allerseelen (Gilm), Op. 10, No. 5
Heimliche Aufforderung (Mackay), Op. 27, No. 3

Hugo Wolf
(1860-1903)

Richard Strauss
(1864-1949)

Marilyn Golletz, soprano
Barbara Ritz, pianist

String Quartet, Op. 59, No. 1 (1805-9)
1st Movement

Ludwig van Beethoven
(1770-1827)

Anne McDougall, violin 1
Heather Neufeld-Bergen, violin 2
Glenn Archibald, viola
Karen McClellan, cello

Sextuor
I. Allegro vivace
II. Divertissement

Francis Poulenc
(1899-1963)

Karen Theuser, flute
Sharie Rathwell, oboe
Karen Noel-Bentley, clarinet
Peter Douglas, bassoon*
Craig Scott, horn
Tricia Edwards, piano

**Denotes not enrolled in Music X39 (Chamber Music)*

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In Recital

CHAMBER MUSIC CONCERT

Thursday, April 11, 1991 at 8 pm

Sonata in G Major, Op. 2, No. 6 (ca. 1770) — William Flackton (1709-1793)
- Andante
- Allegro
- Minuetto primo
- Minuetto secundo

Sonata in C Minor, Op. 2, No. 8 (1776) — William Flackton
- Allegro moderato
- Siciliana

Marnie Ozipko, viola
Nadia Wichrowska, piano

Twelve Variations, Op. 66 (1796) on a Theme from *The Magic Flute* by Wolfgang Amadeus Mozart — Ludwig van Beethoven (1770-1827)

Scott Godin, piano
Lisa Wagner, cello

From *Hermit Songs*, Op. 29 — Samuel Barber (1910-1981)
- At St Patrick's Purgatory
- Saint Ita's Vision
- Sea-Snatch
- Promiscuity
- The Desire for Hermitage

In the silent night (Fet), Op. 4, No. 3 — Sergei Rachmaninoff
Spring Waters (Tioutchev), Op. 14, No. 11 — (1873-1943)

Elizabeth Sommer, mezzo-soprano
Helen Hong, pianist

INTERMISSION

Convocation Hall, Old Arts Building

From Fiançailles pour rire — Francis Poulenc (1899-1963)

Violon

Fleurs

Zigeunerlieder (H. Conrat), Op. 103 — Johannes Brahms (1833-1897)

Allegro agitato

Allegro molto

Allegretto

Vivace grazioso

Allegro giocoso

Vivace grazioso

Andantino grazioso

Allegro

Mary Ann Cunningham, soprano

Patricia Briskie, pianist

Sonata for Violin and Piano in F Major, Op. 24, (Spring Sonata) (1800-1801) — Ludwig van Beethoven (1770-1827)

Movements 2, 3, and 4:

Adagio molto espressivo

SCHERZO - Allegro molto

RONDO - Allegro ma non troppo

Jennifer Bustin, violin

Pamela Grobben, piano

In Recital

TREVOR BRANDENBURG, percussion

with

THE WORLD'S MOST DANGEROUS BARTÓK ENSEMBLE

Friday, April 12, 1991 at 5 pm

From English Suite (1975) — William Kraft (b. 1933)
- Prelude
- Allemande

From Two-Part Inventions for Keyboard (1723) (BWV 7720786) — Johann Sebastian Bach (1685-1750)
- Invention No. 14 in B Flat Major (BWV 785)
- Invention No. 8 in F Major (BWV 779)

Transcribed by Leigh Howard Stevens

Two Mexican Dances for Marimba (1977) — Gordon Stout (b. 1945)

Michi (1983) — Keiko Abe (b. 1941)

INTERMISSION

Sonata for Two Pianos and Percussion (1937) — Béla Bartók (1881-1945)
- Assai lento
- Lento, ma non troppo
- Allegro non troppo

The World's Most Dangerous Bartók Ensemble
Trevor Brandenburg and Rajat Nigam, percussion
Roger Admiral and Corey Hamm, pianos

Special thanks to Brian Jones, Helmut Brauss,
Michael Massey, and The Chicken Lady

Convocation Hall, Old Arts Building

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In Recital

GLADYS ODEGARD, piano

Tuesday, April 16, 1991 at 5 pm

Sérénade Grotesque (1893) — Maurice Ravel (1875-1937)

Sonetto 123 del Petrarca (1838) — Franz Liszt (1811-1886)

Sonata A Major, Op. Post. 120, D664 (1819) — Franz Schubert (1797-1828)
- Allegro moderato
- Andante
- Allegro

Duettino Concertante (1919) — Ferruccio Busoni (1866-1924)
After Mozart K459
Susana Singer

INTERMISSION

Rondo A Minor, K511 (1787) — Wolfgang Amadeus Mozart (1756-1791)

17 Variations Sérieuses, Op. 54 (1841) — Felix Mendelssohn (1809-1847)

Convocation Hall, Old Arts Building

In Recital

DARREN SALYN, percussion

Friday, April 19, 1991 at 7 pm

Variations on a Theme by Georg Friedrich Handel, Op. 107 — Mauro Giuliani (1781-1829), Trans. Rick Elliott

Illegible Canons — William Bergsma (b. 1921)
- II. Lento
- I. Allegro

Wendy Crispin, Clarinet

Sonata in B Minor for Marimba Alone — Johann Sebastian Bach (1685-1750)
(orginal: Sonata in A Minor for Violin Alone)
- Andanté
- Allegro

Soundings (timpani solo) — Douglas Igelsrud

Divertimento for Marimba and Alto Saxophone — Akira Yuyama (b. 1932)

Michael Spindloe, saxophone

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In Recital

LAURA JANE EHRMAN, organist

Saturday, April 20, 1991 at 5 pm

Partita on *Freu dich sehr o meine Seele*	Georg Böhm (1661-1733)
Toccata in D Minor, Op. 59, No. 5 Fuge in D Major, Op. 59, No. 6 (1901)	Max Reger (1873-1916)
Variegations for Alto Saxophone and Organ (1973)	William Schmidt (b. 1926)

Michael Spindloe, alto saxophonist

INTERMISSION

Orgelsonate (Trio), Op. 18, No. 2 (1939)	Hugo Distler (1908-1942)
Prelude and Fugue in C Major, BWV 547	Johann Sebastian Bach (1685-1750)

Convocation Hall, Old Arts Building

In Recital

COREY HAMM, pianist

Saturday, April 20, 1991 at 8 pm

Prelude and Fugue No. 4 in C Sharp Minor, BWV 849 (1722) — Johann Sebastian Bach (1685-1750)
From *The Well-Tempered Clavier*, Book I

Sonata No. 21 in C Major, Op. 53 "Waldstein" (1803-4) — Ludwig van Beethoven (1770-1827)
Allegro con brio
Introduzione: Adagio molto -
Allegretto Moderato-Presto

INTERMISSION

Five Etudes from Op. 10(1829-31) — Frédéric Chopin (1810-1849)
No. 1 in C Major
No. 3 in E Major
No. 9 in E Minor
No. 6 in E Flat Major
No. 4 in C Sharp Minor

Sonata No. 7 in B Flat Major, Op. 83 (1942) — Sergei Prokofiev (1891-1953)
Allegro inquieto
Andante caloroso
Precipitato

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In Recital

PAMELA GROBBEN, pianist

Friday, April 26, 1991 at 8 pm

Concerto nach italiänischen Gusto — Johann Sebastian Bach (1685-1750)
BWV 971 (p 1735)
(Allegro)
Andante
Presto

Sonata in D Major, Op. 10, No. 3 (1797-8) — Ludwig van Beethoven (1770-1827)
Presto
Largo e mesto
Menuetto - Allegro
Rondo - Allegro

Drei Intermezzi, Op. 117 (1892) — Johannes Brahms (1833-1897)
Andante
Andante non troppo e con molto espressione
Andante con moto

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree of Ms Grobben.

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In Recital

TIM HANKEWICH, pianist

assisted by

ADÈLE BOSSÉ, cellist

Saturday, April 27, 1991 at 8 pm

Sechs Klavierstücke, Op. 118 (1893) — Johannes Brahms (1833-1897)
- Intermezzo (Allegro non assai)
- Intermezzo (Andante teneramente)
- Ballade (Allegro energico)
- Intermezzo (Allegretto un poco agitato)
- Romanze (Andante)
- Intermezzo (Andante, largo e mesto)

Sonata for Piano and Violoncello, Op. 102, No. 1 (1815) — Ludwig van Beethoven (1771-1827)
- Andante/Vivace
- Adagio/Tempo d'andante/Allegro vivace

INTERMISSION

Sonata No. 6, Op. 82 (1939) — Sergei Prokofiev (1881-1953)
- Allegro moderato
- Allegretto
- Tempo di valzer lentissimo
- Vivace

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In Recital

DORIS KUNG, pianist

Sunday, April 28, 1991 at 3 pm

Variations in F Minor (1793) (Hoboken XVII:6) — Joseph Haydn (1732-1809)

Sonata, Op. 10, No. 2 (1796-98) — Ludwig van Beethoven (1770-1827)
- Allegro
- Allegretto
- Presto

Polonaise in C Minor, Op. 40, No. 2 (1838) — Frédéric Chopin (1810-1849)

INTERMISSION

Berceuse in D Flat Major, Op. 57 (1843) — Frédéric Chopin

Concerto for Two Pianos in C Major (BWV 1061) — Johann Sebastian Bach (1685-1750)
- Allegro moderato
- Adagio ovvero Largo
- Fuga - Allegro

with Nadia Wichrowska

Convocation Hall, Old Arts Building

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Alberta College
~~Friday, May 10, 1991: 8:00 PM~~
Buchanan Hall

William H Street, *saxophonist*
Paul Bro, *saxophonist*
Stéphane Lemelin, *pianist*
Shelley Younge, *flutist*
Moira Warke, *saxophonist*
Gordon Brock, *saxophonist*

Rondeaux à Bordeaux (1979) — **Jeremy Young** (b. 1948)

William H Street, Shelley Younge

Tour de France (1990) — **Alfred Joel Fisher** (b. 1942)

I. Jour de Marché: Messrs Ravel et Dreyfuss
(Vide encore abondant cependent français et enfin juif)
II. Messieur Le Postmoderne (Avec un joie absurde)
III. Carpentras (Obscur, sombre)
IV. Le Mignon Mimime (folâtre, étincelant)

William H Street, Stéphane Lemelin

Trio (1991) — **M William Karlins** (b. 1932)

William H Street, Paul Bro, Stéphane Lemelin

Intermission

Reflets (1986) — **Christian Lauba** (b. 1952)
Quatuor de Saxophones

Quatuor de Saxophones (1976) — **Jean-Michel Damase** (b. 1928)
I. Allegro
II. Andante
III. Allegro Moderato

William H Street, soprano saxophone
Paul Bro, alto saxophone
Gordon Brock, tenor saxophone
Moira Warke, baritone saxophone

Masterclass w/ Paul Bro and William Street
Wednesday May 8, 3:30 - 6:00 p.m. in Convocation Hall - U of A.

Cours d'été de piano à l'Université de l'Alberta le 4 – 17 août 1991

In Memoriam: Wolfgang Amadeus Mozart

University of Alberta Summer Piano Master Class August 4 – 17, 1991

In Memoriam:
Wolfgang Amadeus Mozart
University of Alberta
Summer Piano Master Class/
Cours d'été de piano
à l'Université de l'Alberta

The Faculty of Extension and the Department of Music are pleased to announce the University of Alberta Summer Piano Master Class, created on the occasion of the Mozart year 1991. This event will be held in Edmonton from August 4 to 17, 1991 and promises to offer participants (maximum number 20) a broad and fulfilling musical experience. These master classes are designed to serve mature students studying advanced repertoire, although special arrangements can be made for the participation of extremely talented younger players.

The core of the activities will consist of daily master classes with the renowned pianists Helmut Brauss and Stéphane Lemelin alternating as instructors. In these sessions, which are open to both active participants and auditors, all aspects of music-making at the piano will be discussed: style, tone production, technique, the development of interpretive concepts, practicing, performing, and more. There will be a special emphasis on the piano music of Mozart, although participants are encouraged to also present repertoire by other composers. The master classes will be complemented by private sessions with the two instructors, thus enabling the student and the teacher to address issues more specifically personal to the student's playing. An integral part of the students' activities will be public and semi-public performances in the University's beautiful Convocation Hall and possibly other locations in and around Edmonton. In addition, thanks to the wealth of resources at the University of Alberta, lectures and special presentations will be offered on a variety of topics, related to the music and time of Wolfgang Amadeus Mozart.

À l'occasion de l'année Mozart, la faculté de l'Extension et le département de musique présentent conjointement des cours d'été de piano à l'Université de l'Alberta. Ces cours d'été auront lieu à Edmonton du 4 au 17 août 1991 et promettent d'offrir aux participants (nombre maximum: 20) une expérience musicale variée et enrichissante. Ces cours d'interprétation s'addressent en premier lieu aux étudiants avancés bien que des arrangements particuliers pourront être faits dans le cas de jeunes pianistes extrêmement doués.

Au centre des activités de la session seront des cours d'interprétation publics donnés quotidiennement par les pianistes réputés Helmut Brauss et Stéphane Lemelin, en alternance. Le contenu de ces cours, qui seront ouverts aux participants actifs et aux auditeurs, touchera à une grande variété d'aspects de l'interprétation pianistique: style, sonorité, technique, développement de l'interprétation, moyens de travail, éxécution publique, etc. Une attention spéciale sera portée aux œuvres de Mozart, quoique les participants sont encouragés à préparer aussi des œuvres d'autres compositeurs. En complément à ces cours publics, les participants bénéficieront de cours privés avec les deux professeurs, ceci permettant au professeur et à l'étudiant d'aborder des problèmes plus particuliers au jeu pianistique de l'éxécutant. L'éxécution publique sera partie intégrante des activités des participants, qui auront l'occasion de se produire en concert au Convocation Hall de l'Université et éventuellement dans d'autres endroits de la région d'Edmonton. De plus, grâce aux vastes ressources de l'Université de l'Alberta, des conférences et évènements spéciaux seront offerts sur des sujets variés ayant rapport à la musique et à l'époque de Wolfgang Amadeus Mozart.

Faculty/Professeurs

Helmut Brauss

Helmut Brauss' musical background is based on the European tradition of his former teachers, Elly Ney, Hans Ehlers, and Edwin Fischer. Once called "a poet of the piano" by a leading Munich critic, he has proven his extraordinary abilities and stylistic versatility as a soloist in orchestra concerts, chamber music recitals, and radio broadcasts throughout Germany, Switzerland, Austria, Italy, France, Belgium, the Netherlands, Norway, Demark, Iceland, Great Britain, Japan, Korea, Hong Kong, China, the United States and Canada. He has released seven recordings including works by Mozart, Beethoven, Schumann, Brahms, Chopin, Pfitzner, Poulenc, and Khatchaturian. He holds the position of Professor of Music at the University of Alberta where he teaches piano, chamber music, piano literature and pedagogy.

L'approche musicale d'Helmut Brauss est liée à la tradition européenne de ses maîtres, Elly Ney, Hans Ehlers et Edwin Fischer. Appellé "poète du piano" par un des principaux critiques de Munich, il a démontré ses extraordinaires capacités et sa versatilité stylistique dans des concerts avec orchestre, en musique de chambre, et des récitals à la radio à travers l'Allemagne, la Suisse, l'Autriche, l'Italie, la France, la Belgique, les Pays Bas, l'Islande, la Norvège, le Danemark, la Grande-Bretagne, le Japon, la Corée, Hong Kong, la Chine, les États-Unis et le Canada. Il a enregistré plusieurs disques d'œuvres de Mozart, Beethoven, Schumann, Brahms, Chopin, Pfitzner, Poulenc et Khatchaturian. Il est professeur de piano à l'Université de l'Alberta, où il enseigne également la musique de chambre, la littérature du piano ainsi que la pédagogie du piano.

Stéphane Lemelin

"Among the top rank of young performers before the public today"(The Ottawa Citizen), Stéphane Lemelin has appeared in recitals on four continents. Under the batons of Charles Dutoit, James de Preist, and other world-class conductors, he has been acclaimed as a soloist with several orchestras, including the Montreal Symphony, the Quebec Symphony, and the Orchestra of Radio-Television Luxembourg. As a chamber musician he has collaborated with artists such as Sydney Harth, Jaap Schroeder, Walter Trampler and David Shifrin. Stéphane Lemelin received his training at the Peabody Conservatory where he was a student of Leon Fleisher. He later earned the Doctor of Musical Arts degree from Yale University, working with Boris Berman and Claude Frank. He now teaches at the University of Alberta.

Le pianiste québecois Stéphane Lemelin est bien connu en tant que soliste et chambriste. Se produisant régulièrement à travers le Canada, les États-Unis et la France, on l'a entendu en récital sur quatre continents. Comme chambriste, il a collaboré avec des artistes de réputation internationale, dont Sydney Harth, Jaap Schroeder, Walter Trampler et David Shifrin. M. Lemelin a été lauréat de plusieurs concours nationaux et internationaux, dont le Concours International Robert Casadesus à Cleveland. Il a été l'élève de Leon Fleisher au Peabody Conservatory et de Boris Berman et Claude Frank à Yale. Docteur en musique de l'Université Yale, il enseigne présentement à l'Université de l'Alberta à Edmonton.

Facilities and Housing/ Locaux et hébergement

The master classes will be held in the Fine Art Building of the University of Alberta, which also provides ample practicing facilities. Formal performances will be held in Convocation Hall, a 450-seat auditorium praised for its fine acoustics and instruments, including a new Hamburg Steinway concert grand piano. Housing is available at low rates in university residences on a first come, first serve basis. Please call Cheryl Sarafinchin at (403) 492 - 7200 for details.

Les cours d'été auront lieu au Fine Arts Building de l'Université de l'Alberta, qui dispose également d'amples studios de travail individuel. Les concerts auront lieu au Convocation Hall, une salle réputée pour son acoustique et ses instruments de premier ordre, dont un grand Steinway de Hambourg neuf. L'hébergement est disponible à des prix abordables dans les résidences de l'université. Pour plus de détails au sujet de l'hébergement, veuilliez téléphoner à Cheryl Sarafinchin ((403) 492 - 7200).

Tuition/Frais de participation

Active participants (includes master classes, private lessons, lectures and concerts): $425.00

Auditors (includes master classes and lectures only): $100.00

Daily auditor fee: $10.00

Participants actifs (incluant les cours d'interprétation, cours privés, conférences et concerts): $425.00

Auditeurs (incluant seulement les cours d'interprétation et conférences): $100.00

Auditeurs à la journée: $10.00

Application/Inscription

The following must be received at the address below by May 1, 1991:

1. A brief curriculum vitae stating age, places of study, teachers, and experience;
2. A list of repertoire studied in the past two years;
3. A cassette recording containing at least two works of contrasting styles.

Applicants will be notified of their status by June 1,1991. Payment of tuition is due in full upon notification of acceptance. Full refunds will be issued until July 15, 1991, after which date a compensation fee of $100.00 will be retained.

Auditors are welcome to register up to the beginning of the master class but are encouraged to do so at their earliest convenience. Payment of auditor's fee will be due on the first day of the course.

Les documents suivants devront être reçus à l'adresse ci-dessous avant le 1er mai 1991:

1. *Un bref curriculum vitae citant l'âge, les professeurs, les établissements d'études,l'expérience;*
2. *Une liste du répertoire travaillé au cours des deux dernières années;*
3. *Un enrégistrement sur cassette d'au moins deux œuvres de styles différents.*

Les candidats seront informés du statut de leur inscription avant le 1er juin 1991. Les frais de participation seront payables en entier à la réception de l'avis d'acceptation. Cette somme pourra être remboursée en entier jusqu'au 15 juillet 1991. Après cette date, des frais de compensation de $100.00 seront retenus.

Les auditeurs sont libres de s'inscrire jusqu'à la date du début des cours. Cependant, on les invite à le faire le plus tôt possible. Le paiement des frais d'auditeur sera dû au début des cours.

Address/Adresse

University of Alberta
Summer Piano Master Class
Faculty of Extension
216B Students' Union Building
Edmonton, Alberta
T6G 2J7
Telephone: (403) 492-3034
Fax: (403) 492-0627

Faculty of Extension
University of Alberta

APPLICATION FORM

REF. NO | | | | | | | PGM. G E N

NAME _____
LAST NAME FIRST NAME MIDDLE NAME

APT# ADDRESS

CITY AND PROVINCE POSTAL CODE

TELEPHONE (RES) TELEPHONE (BUS)

COURSE # 2784 **COURSE FEE:** _____

COURSE TITLE: Summer Piano Master Class

DATE: _____ ☐ MALE ☐ FEMALE

TYPE OF STUDENT *Check one of the following:*

☐ ACTIVE PARTICIPANT ($425.00)

****PLEASE NOTE: IF YOU ARE APPLYING AS AN ACTIVE PARTICIPANT, PLEASE ENCLOSE ITEMS LISTED IN THE "APPLICATION/INSCRIPTION" SECTION**

☐ AUDITOR ($100.00)

☐ DAILY AUDITOR ($10.00 per day)
WHICH DAY(S)? _____

SIGNATURE: _____